

ORIGINAL MUSIC SOUNDTRACKS FOR MOTION PICTURES AND TV

FILM SCORE

VOLUME 6, NUMBER 7

Inside
Moulin Rouge
PAGE 18

THE KING OF HIP

Quincy Jones' first
decade in Hollywood

GOLDEN AGE CLASSICS

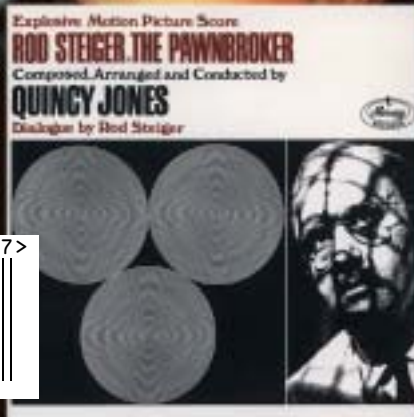
Reconstructing
the greats

DOWNBEAT DELUXE

Schifrin, Debney
and Jones

REVIEWS

New CDs from
here and abroad



\$4.95 U.S. • \$5.95 Canada



composers
musicians
record labels
music publishers
equipment manufacturers
software manufacturers
music editors
music supervisors
music clearance
arrangers
soundtrack labels
contractors
scoring stages
orchestrators
copyists
recording studios
dubbing prep
dubbing
rescoring
music prep
scoring mixers



FILM & TV MUSIC SERIES 2001/2002

If you contribute in any way to the film music process, our four **Film & TV Music Special Issues** provide a unique marketing opportunity for your talent, product or service throughout the year.

COMING SOON !

Film & TV Music Update: November 6, 2001

Our year-end wrap on the state of the industry featuring upcoming holiday blockbusters by distributor, director and music credits.

Space Deadline: October 19
Materials Deadline: October 25

Film & TV Music Stand-Alone: January 15, 2002

Features our exclusive "Who's Who" of composers plus our Oscar® Watch focus on Best Score and Best Song. BONUS DISTRIBUTION @ MIDEM & SUNDANCE.

Space Deadline: December 17
Materials Deadline: December 26

Dates on both issues are subject to change.

www.hollywoodreporter.com

THE HOLLYWOOD REPORTER

Los Angeles | Judi Pulver (323) 525-2026 • New York | John Troyan (646) 654-5624 • U.K. | John Kania +(44-208) 694-0104

CONTENTS

FILM SCORE
MONTHLY

AUGUST 2001

cover story

20 The King of Hip

Composer, arranger, bandleader, producer; Quincy Jones has done it all in the music industry. In Part One of our retrospective on Quincy's film-music career, we look at the years 1957-1967, including the progression of his early jazz albums into his first film scores and the maturation of his style, culminating with his classic score to *In Cold Blood*.

By Mark Richard Hasan

features

13 Downbeat: The Deluxe Edition

Not one, not two, but four composers sit down to discuss their latest projects for film and television: Lalo Schifrin, Ron Jones, Joel Diamond and the very busy John Debney.

By Jeff Bond and Jason Foster

18 A Spectacular Spectacular!

With a second soundtrack volume on the way, it seems an appropriate time to review how 20th-century songs illuminate a 19th-century love story in *Moulin Rouge*.

By Cary Wong

26 Sweating to the Classics

John Morgan and Bill Stromberg battle to restore Golden Age soundtracks for appreciative listeners everywhere.

By Roger Feigelson

departments

2 Editorial

In Search of...Backbone!

4 News

Top Television Musical Director Passes, *Star Trek* furor, more.

5 Record Label Round-up

What's on the way.

6 Now Playing

New movies and CDs in release.

8 Upcoming Film Assignments

Who's writing what for whom.

9 Concerts

Live performances around the globe.

10 Shopping List

Worthy soundtracks currently available.

11 Mail Bag

Emil Strikes Back!

31 Score

The latest CD reviews, including: *The Score*, *Gohatto*, *Solarmax*, Disney Theme Park music, a trio of Broadway-to-film scores and more.

43 Score Internationale

Musical Mellifluousness.

48 Random Play

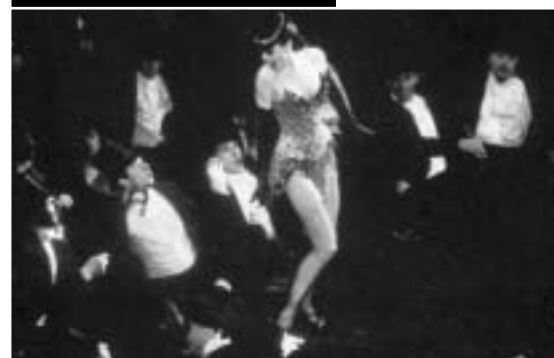
More Guilty Pleasures From the Remainder Bin.

12 Reader Ads

35 Marketplace



They call him MISTER Jones—Quincy, that is.
page 20



There's more to MOULIN ROUGE than sex and songs.
page 18



Who really saved the Son of Kong from oblivion?
page 26

ON THE COVER: Q MAN

PORTRAIT COURTESY OF PHOTOFEST

Film Score Monthly (ISSN 1077-4289) is published monthly for \$36.95 per year by Vineyard Haven LLC., 8503 Washington Blvd, Culver City, CA 90232. Periodicals postage paid at Culver City, CA and additional mailing offices. POSTMASTER: Send Address changes to Film Score Monthly, 8503 Washington Blvd, Culver City, CA 90232

editorial staff

EDITOR & PUBLISHER

Lukas Kendall

SENIOR EDITOR

Jeff Bond

MANAGING EDITOR

Tim Curran

DEPARTMENTS EDITOR

Jonathan Z. Kaplan

DESIGN DIRECTOR

Joe Sikoryak

CONTRIBUTING WRITERS

John Bender

Jason Comerford

Roger Feigelson

Jason Foster

Josh Gizelt

Mark Richard Hasan

Nick Joy

Steven A. Kennedy

Kyu Hyun Kim

Neil Shurle

Cary Wong

COPYEDITOR

Steve Gilmartin

THANKS TO

B.A. Vimtrup

business staff

EDITORIAL & SUBSCRIPTIONS

8503 Washington Blvd

Culver City, CA 90232

PH. 310-253-9595

FAX 310-253-9588

E-MAIL fsm@filmscoremonthly.com

SALES & MARKETING MANAGER

Bob Hebert

ADVERTISING

8503 Washington Blvd

Culver City, CA 90232

PH. 323-962-6077

FAX 310-253-9588

SUPERVISING MAIL ORDER HANDLER

Mailman Al

OUR WEBSITE

Is updated five times weekly!

Point your browser at:

WWW.FILMSCOREMONTHLY.COM

© 2001 Vineyard Haven LLC.

PRINTED IN THE U.S.A.



In Search of...Backbone!

We wish more of today's film composers could take the kudos AND the criticism.

Jeff Bond's editorial last issue (Vol. 6, No. 6; "We Can Be Had!") got me thinking. Here we are—the unassuming gang of guys at *Film Score Monthly*—extending the proverbial olive branch to composers we may or may not have rubbed the wrong way in the past, trying to convince them we're not so bad and to hopefully embark on a new and won-



Criticism is a tough job, but we do it because we love film scores.

drous relationship. It's beautiful isn't it? But one question continues to gnaw at me like a lazy piranha:

Can't you composers lighten up a little, too?

It never ceases to amaze and frustrate me that some top-level composers are so sensitive to having their work critiqued. Especially in this town, and in this industry. Now, don't get me wrong; I think

the practice of judging a soundtrack apart from the film it was written for is inherently flawed. But the labels and composers put their music out there in that form for all to hear (not to mention spend money on) so we judge it. We don't have a right to make disparaging remarks or assumptions about the composer, but we do have the obligation to let our readers know what we think of a particular work. And there's a big difference between the two. Composers should know that.

I've lost track of the number of composers who hold us accountable to an even mildly negative review (or in many cases, a misinterpreted one) years ago, and because of that review refuse to talk to us now. Why? Did we say you had B.O.? Or that your wife was a boring hag? I doubt it. More likely we said something like your album fell flat as a listening experience, or that it was obvious the film was temped with certain cues by other well-known composers. Or even that this particular work was a letdown in light of a truly great score you produced recently. The truth is that while we hold film music up to a high standard, we're just not that harsh, especially nowadays.

As Jeff said last month, there will always be

those big-name composers who will never talk to us again. Jerry Goldsmith's probably one of them. James Horner? Actually it's probably better if we never buddy up to him. That way, we won't feel guilty about our often justifiable criticism of his work. John Williams simply seems untouchable, at least for now. And James Newton Howard appears not to like us because of some misinterpreted review some time ago, even though we wrote him a nice letter, and signed it in our own blood (Hmmm...maybe that freaked him out a little).

But as for the rest of you, here's what I ask: Why do you care what we say? You're the ones who get to write music for a living. Could a little magazine like *Film Score Monthly* really have that much effect on your career? Frankly, I could see how a bad review might result in slightly poorer-than-expected sales of a particular soundtrack. But from the little I know about the soundtrack industry, if you're bettin' the farm on those numbers, you're gonna have a hard time making ends meet anyway. If the music you're writing is making the director and producers happy, and you keep getting hired, there's little or no effect that a two-star review in *FSM* is going to have on your ability to earn a comfortable living.

Now, unlike Jeff's editorial from last month, I'm not trying to get more composers to reconsider their relationship with the magazine (although if they want to that's great). And I don't have an answer to the age-old debate about the validity of criticism. I just want to understand why people's sensitivity seems to grow in direct proportion to their success. Shouldn't it be the other way around?

So here's the call to action, dear readers: We want to know what you think. Is this a fair assessment of the situation? Are composers too sensitive, or reviewers not sensitive enough? Or is it a little of both and we all agree to disagree? And is it ultimately fair to judge a film score without knowing what a composer went through to get it finished? I'd could go on and on with the questions, but I'd really rather hear your answers.



Tim Curran, Managing Editor



FSM returns to the treasures of the Warner Bros. archives (*The Omega Man*, *The Towering Inferno*) with a masterpiece by Jerry Goldsmith: *The Illustrated Man*. The film stars Rod Steiger and Claire Bloom in an adaptation of several short stories by Ray Bradbury, affording Goldsmith the crowning achievement of his work in the anthology format (*CBS Radio Workshop*, *The Twilight Zone*), as well as one of his most memorable and original works in the science fiction, fantasy and horror genres.

The Illustrated Man uses Bradbury's tale of a man (Steiger) covered in elaborate skin illustrations by a timeless witch (Bloom) as the thread amongst three other adaptations of his short stories: "The Veldt," in which rebellious children use a futuristic holodeck-device against their parents in a cold, sterile future; "The Long Rain," featuring astronauts trying to survive on a planet of perpetual rain; and "The Last Night of the World," in which concerned parents struggle whether or not to spare their children the agony of the world's destruction. Goldsmith's score links the stories with a single, immediately accessible folk-like theme acting as a springboard for some of the wildest avant garde writing of his career, filled with imaginative woodwind and string counterpoint. Goldsmith called his approach "lyrical serialism" and nowhere else in his career has he been able to display his melodic gift hand-in-hand with his atonal, 20th-century side.

Most of Goldsmith's score is found in the film's wrap-around sequences, but he creates unique variations of his main theme for the interior stories. "The Veldt" features the first all-electronic cues of his career: cold, atonal tunes that foreshadow the city music from *Logan's Run*. There is little music in "The Long Rain" but Goldsmith creates fascinating tape-delay effects for the sequence's finale. And in "The Last Night of the World," Goldsmith expands his main theme into a beautiful, Renaissance-flavored development for alto recorder. Everything in the score culminates in the lengthy action climax, featuring devilish clarinet solos as if played by Mephistopheles himself.

The orchestral portions of this score were previously pirated in mono on a German CD—a horrendous production even by bootleg standards. FSM's premiere release features the complete score in stereo and in correct sequence, including the electronic cues and, most importantly, the female vocalise for the main and end titles. The comprehensive liner notes by Jeff Bond and Lukas Kendall cover the film's history, Goldsmith's involvement and the intricate musical details. *The Illustrated Man* is an absolute gem. \$19.95 plus shipping

The Illustrated Man

Jerry Goldsmith



1. Main Title	3:28
2. The House	2:50
3. The Illustrations	2:25
4. Felicia	1:40
5. The Rose	1:55
6. The Lion	0:51

"THE VELDT"

7. 21st Century House	1:56
8. Angry Child	1:49
9. Quiet Evening	2:50
10. Skin Illustrations	1:22
11. The Rocket	1:19

"THE LONG RAIN"

12. The Rain	1:34
13. The Sun Dome	1:24

"THE LAST NIGHT OF THE WORLD"

14. Almost a Wife	6:05
15. The Morning After	2:00
16. The House Is Gone	3:46
17. Frightened Willie	4:29

Total Time: 42:02

Album produced by Lukas Kendall

Look for this month's Golden Age offering

The Bravados

by Alfred Newman and Hugo Friedhofer inside back cover

Top Television Musical Director Passes

Jack Elliott 1927–2001

Jack Elliott, arranger, conductor and prolific composer for film and television, passed away recently from a brain tumor in Los Angeles. He was 74. At the time of his diagnosis, three weeks before his death, he was still working as the musical director of the Henry Mancini Institute, a summer program at UCLA for gifted young musicians and composers.

Born Irwin Elliott Zucker on August 6, 1927, in Hartford, Connecticut, Jack Elliott moved to New York after completing his formal education, where he made a living as a jazz pianist. Later in the 1950s, he moved to Paris, where he worked as an orchestrator and forged friendships with other musical expatriates, including Quincy Jones. After returning to New York, Elliott became a dance arranger and orchestrator for Broadway musicals, including *Fiorello* and *Tenderloin*.

Hollywood beckoned in the 1960s, so Elliott moved West, working first as a musical arranger on Judy Garland's television show, then as musical director for Andy Williams on his long-running NBC program. The 1970s were a boon for Elliott, who had become one of the most sought after composers and arrangers in Los Angeles. Working on his own, and frequently in collaboration with fellow composer Allyn Ferguson, Elliott composed music for many of the decade's top television series, including *Charlie's Angels*, *The Love Boat*, *Starsky & Hutch*, *Barney Miller* and *Police Story*. His foray into feature films included *The Jerk*, *Oh God!*, *Support Your Local Gunfighter* and *The Comic*.

He also became the musical director of choice for big-event telecasts: the Academy Awards,

Emmy Awards, Grammy Awards, the Kennedy Center Honors and the 1984 Summer Olympic Games.

In the late '70s, Elliott began dedicating much of his time to the band he co-founded, the New American Orchestra, which commissioned and performed new compositions, mainly from American jazz composers. And though he continued to compose on occasion for film and TV, it was his work with the New American Orchestra that led to his later association with the Henry Mancini Institute.

—from wire reports

For a more complete list of his film and television credits, visit [http://us.imdb.com/Name?Elliott,+Jack+\(1\)](http://us.imdb.com/Name?Elliott,+Jack+(1))



Where No Series Has Gone Before

Ain't It Cool News reported on August 28 that the main title to the new *Star Trek* series *Enterprise* (premiering September 26 on UPN) will indeed feature a SONG, not an original theme by Jerry Goldsmith or any other previous *Trek* composer for that matter.

Reportedly, the song will be an existing Diane Warren piece called "Faith of the Heart," performed by opera singer Russell Watson, and arranged for orchestra in a power ballad style.

Oh my lord, better write your congressman. —L.K.

See the article and reactions at our message board: <http://www.filmscoremonthly.com/board/>

Virtuoso of the Ondes Martenot

Jeanne Lloriod, 1928–2001

Jeanne Lloriod, the leading performer on the ondes martenot, an electronic instrument used in many symphonic works and in film scores from *Lawrence of Arabia* to *Mars Attacks!* to produce mysterious glassy tones and glissandi, has died in southern France. She was 73.

Over her career, Lloriod became closely and exclusively associated with the unorthodox instrument; a London newspaper noted at her death that "the history of the ondes martenot is almost exactly that of Lloriod's involvement with it."

The ondes martenot (recently referenced to in *FSM's Ghostbusters* feature; Vol. 6, No. 5) produces electronic waves from a system of transistors, a keyboard, and a ribbon attached to a ring on the performer's forefinger. Lloriod also taught ondes martenot and chamber music and wrote a textbook. In 1970, she began teaching at the Paris Conservatory.

—from wire reports

Film Music in the Big Apple

The New York Chapter of the Recording Academy presented "Composing for the Features: Music and Film," on Thursday, Sept. 20, 2001. The film-music forum featured a panel of speakers including John Corigliano (*The Red Violin*), Tan Dun (*Crouching Tiger, Hidden Dragon*) and Dick Hyman (composer of eight Woody Allen film scores).

To reach the NY chapter of the Recording Academy, call (212) 245-5440 or email newyork@grammy.com

Lalo on DVD



Make room in your entertainment center, folks. Image Entertainment is releasing a one-hour Lalo Schiffrin documentary on DVD on September 11. *Lalo Schiffrin—Movie Music Man*, will feature Schiffrin conducting his music live with Orchestre National Lyon and soloists Ray Brown, Grady Tate and Julia Migenes at the M.I.D.E.M. festival in Cannes. Works include *Mannix*, *Bullitt*, *Cool Hand Luke*, *The Fox* and *Mission: Impossible*. The DVD will also feature interviews with the composer and will be presented in Dolby Digital 5.1 sound.

KING OF KINGS Coming...Later

Rhino's 2-CD set of *King of Kings* (Miklós Rózsa) has been delayed until early 2002. This will be a regular Rhino release, not a Rhino Handmade limited edition. A 2-CD set of *Mutiny on the Bounty* is forthcoming for 2002 as well. **FSM**

If you've got news of an upcoming event, product or good old gossip, forward your information to Tim Curran, Managing Editor, via time@filmscoremonthly.com

Record Label Round-Up

All the albums you'll be waiting for

Varèse Summons The Omen

October 9, Varèse Sarabande will release the next entries in its Deluxe Edition series, Jerry Goldsmith's *The Omen* and *The Final Conflict*, the second of three follow-ups to the original film. Both releases will feature remastered and expanded scores, with new artwork and liner notes. Goldsmith's score to *The Omen* won the 1976 Academy Award for Best Score, and has since become one of film music's most revered and imitated horror scores.



Intrada to Release Jack the Bear

Just last issue, in Part 2 of our James Horner Buyer's Guide, Jonathan Broxton wrote in reference to *Jack the Bear*, "much to the chagrin of collectors, the score has never been legitimately released in any format." Well Jonathan, we've got good news. Intrada's releasing Horner's *Jack the Bear* in October as the third installment of its Special Collection series. The label is taking pre-orders now for this smaller-scale score written mostly for string ensemble and piano, with a particular motif played on bass harmonica.

Visit www.intrada.com for more details.

All Score Media

Forthcoming is *Kosmos!* (ASM 010), a DEFA sci-fi score collection, featuring the music from *Signals*, *Eolomea* and more. Composers include Sasse, Fischer and Markowski. Forthcoming is *Wigwam*, *Cowboys*, *Roter Kreis* (ASM 009), the third installment of the label's DEFA western score collection, featuring the music of Severino, Blood Brothers, Apaches and others.

www.allscore.de

Beyond

Due Sept. 25 is *Rat Race* (John Powell).

BMG

Due Nov. 6 is *Exodus* (Ernest Gold). Scheduled for February 2002 is the first-time-on-CD release of *The Caine Mutiny* (Max Steiner).

BMG France

Forthcoming is *Le Fabuleux*

Destin D'Amelie Poulain (Vann Tiersen).

Brigham Young University

Forthcoming is *Max Steiner at RKO*, a 2-CD set with original tracks from *Symphony of Six Million*, *Bird of Paradise*, *Morning Glory*, *Little Women*, *Of Human Bondage*, *The Little Minister* and *The Informer*.

Chromatic Records

Forthcoming is *Music From Hollywood: A Collection of Mark Mothersbaugh Film Music*, *The Chromatic Collection*, a 5.1 DVD audio sampler, and Ryuichi Sakamoto's score for *Donald Cammell's Wild Side*. www.chromaticrecords.com

Chandos

Slated for Nov. 15 is a second volume of film music by William Allwyn, performed by the BBC Philharmonic Orchestra under the direction of Rumon Gamba. The disc will contain suites and

themes from *The Winslow Boy*, *Desert Victory*, *In Search of the Castaways*, *The Card*, *The Crimson Pirate*, *State Secret*, *A Night to Remember*, *Green Girdle* and two operatic arias from *Take My Life* and *Svengali*.

Cinesoundz

Coming this year are remixes of music from the Italian cartoon series *Signor Rossi* and *La Linea*, and *Filmmuseum Berlin Vol. 2* (compilation of German film music from 1945-2000).

tel: +49-89-767-00-299

fax: +49-89-767-00-399

info@cinesoundz.de; www.cinesoundz.com

Decca

Due Sept. 18 is John Barry's long-awaited concept album, *Eternal Echoes*. Available now is *The Musketeer* (David Arnold).

Deutsche Grammophon

Due Sept. 18 is the John Williams/Gil Shaham collaboration featuring *TreeSong*, a revised version of Williams' *Violin Concerto* and three pieces from *Schindler's List*.

GDI

Forthcoming are *Satanic Rites of Dracula* (John Cacavas), *Captain Kronos* (Laurie Johnson), *Countess Dracula* (Harry

Robertson), *Dracula AD1972* (Michael Vickers), *Dr. Jekyll and Sister Hyde* (David Whitaker) and *Hands of the Ripper* (Christopher Gunning).

GNP/Crescendo

Imminent and available for pre-orders are *Battle Beyond the Stars* and *Humanoids From the Deep* (Horner, single CD release), *The Best of Stargate SG-1: Season One* (Joel Goldsmith, Dennis McCarthy and others); *Andromeda* (featuring main title by Rush) and *Black Scorpion: Music From the Movie and TV Series* (David G. Russell/Kevin Kiner).

www.gnpcrescendo.com

Hollywood Records

Due Sept. 25 is *Zoolander* (B.T., various). Also forthcoming is *Arac Attack* (John Ottman, various).

Marco Polo

Released at long last is the latest John Morgan/Bill Stromberg effort, which features the Moscow Symphony Orchestra performing two Bernard Herrmann classics: *Five Fingers* and *The Snows of Kilimanjaro*. Still forthcoming from Swiss producer/conductor Adriano: *Dmitri Shostakovich: The Fall of Berlin* (complete original version), with

FSM Classics



Goldsmith, Newman and Friedhofer—Oh Boy!

FSM returns to the glorious Warner Bros. archives to present *The Illustrated Man* by Jerry Goldsmith. Unlike a previous illegal bootleg, this fully authorized release features the entire score, including all orchestra, electronic and vocal parts. It's an absolute gem (in stereo!) from a remarkable period in Maestro Goldsmith's, um, illustrious career.

This month's Golden Age Classic is *The Bravados* by Alfred Newman and Hugo Friedhofer (credited onscreen to Lionel Newman). This extensive restoration explains the history and politics behind the score's tricky production and includes the complete underscore plus a suite of guitar source cues and more.

Next month—More surprises, so stay tuned. We're always interested in your suggestions and comments, so drop us a line.

FSM

suite from *The Memorable Year 1917*. The latter half of 2001 promises an Adolph Deutsch album with extended suites from *The Maltese Falcon*, *High Sierra*, *George Washington Slept Here*, *The Mask of Dimitrios* and *Northern Pursuit*.

www.hnh.com

MCA/Japan

Forthcoming is John Barry's *Ipcress File*.

Monstrous Movie Music

The next Monstrous CD will be *Mighty Joe Young*—a "Ray Harryhausen tribute disc" featuring music from 1949's *Mighty Joe Young* (Roy Webb); 1957's *20 Million Miles to Earth* (Mischa Bakaleinikoff and Columbia music library cues by George Duning, Frederick Hollaender, David Diamond, Daniele Amfitheatrof, Max Steiner, David Raksin and Werner Heymann); plus 1956's *The Animal World* (Paul Sawtell). *This Island Earth* will follow.

(800) 788-0892, fax: (818) 886-8820
email: monstrous@earthlink.net
www.mmmrecordings.com

Pacific Time Entertainment

Due Oct. 23: *The Sonâ's Room* (*La Stanza Del Figlio*; Nicola Piovani).

Pacific Time Entertainment has moved. The new mailing address is: 18 East 16th Street, Suite 507, NY, NY 10003.

www.pactimeco.com

Percepto Records

Imminent are Percepto's complete original score to *The Changeling* (Rick Wilkins, Ken Wannberg [veteran music editor for John Williams] and Howard Blake), as well as a deluxe re-release of Bruce Broughton's popular *The Boy Who Could Fly*. Coming this Halloween is Vic Mizzy's never-before-released complete score to *The Night Walker*, including 60+ minutes of score, plus in-depth liner notes by William Castle and historian Dick Thompson. Also forthcoming from the Vic Mizzy

catalog, a limited archival release of original music from the 1960s TV classic *The Addams Family*, plus a Rankin/Bass follow-up to *Mad Monster Party*.
www.percepto.com

Pomme (France)

Forthcoming are scores from composer Vladimir Cosma: *Alexandre Le Bienheureux/ Clerambard, La Boum/La Boum 2, La Chevre/Les Fugitifs/Les Comperes, La Septieme Cible/Le Prix Du Danger, L'Aile Ou La Cuisse/L'Inspecteur La Bavure/ Banzai, Le Bal, Le Chaud Lapin/Les Zozos/Pleure Pas La Bouche Pleine, Le Pere Noel Est Une Ordure/Les Sous Doues En Vacances, Les Aventures De Rabbi Jacob/L'Aile Ou la Cuisse/La Zizanie, L'Etudiante, Nous Irons Tous Au Paradis/Un Elephant Ca Trompe Enormement and Salut L'Artiste/Courage Fuyons*.

Prometheus

Coming mid-Sept. are a world-premiere recording of

Masquerade (John Barry), and *The Black Stallion* (Carmine Coppola) coupled with *The Black Stallion Returns* (Georges Delerue).

www.soundtrackmag.com

RCA

Due this month is *Sodom & Gomorrah* (Miklos Rózsa).

Rhino Handmade

Rhino Handmade—the internet-exclusive label—has made available 3,000 copies of Jack Nitzsche's *Three Piece Suite: The Reprise Recordings 1971-1974*.
www.rhinohandmade.com

Screen Archives Entertainment

Now available is Dimitri Tiomkin's score to *The Court-Martial of Billy Mitchell*. Contact Screen Archives Entertainment at PO Box 500, Linden VA 22642; ph: 540-635-2575; fax: 540-635-8554.
www.screenarchives.com

(continued on page 10)

NOW PLAYING Films and CDs in current release



film	composer	label
<i>All Over the Guy</i>	PETER STUART,	
	ANDREW WILLIAMS	n/a
<i>An American Rhapsody</i>	CLIFF EIDELMAN	Milan
<i>Bread and Tulips</i>	GIOVANNI VENOSTA	CAM
<i>Bubble Boy</i>	JOHN OTTMAN	Varèse Sarabande
<i>Captain Corelli's Mandolin</i>	STEPHEN WARBECK	Decca
<i>Come Undone</i>	PERRY BLAKE	n/a
<i>Curse of the Jade Scorpion</i>	VAROUS	n/a
<i>The Deep End</i>	PETER NASHEL	n/a
<i>Funny Girl (1967)</i>	JULE STYNE, BOB MERRILL	Columbia
<i>The Ghosts of Mars</i>	JOHN CARPENTER	Varèse Sarabande
<i>Happy Accidents</i>	EVAN LURIE	TVT*
<i>Jay and Silent Bob Strike Back</i>	JAMES L. VENABLE	Varèse Sarabande
<i>Jeepers Creepers</i>	BENNETT SALVAY	n/a
<i>The Musketeer</i>	DAVID ARNOLD	BMG
<i>O</i>	JEFF DANNA	Varèse Sarabande
<i>The Others</i>	ALEJANDRO AMENABAR	Sony Classical
<i>The Princess Diaries</i>	JOHN DEBNEY	Disney*
<i>Rat Race</i>	JOHN POWELL	Beyond*
<i>Rock Star</i>	TREVOR RABIN	Priority*
<i>Soul Survivors</i>	DANIEL LICHT	N/A
<i>Summer Catch</i>	GEORGE FENTON	Hollywood*
<i>Two Can Play That Game</i>	VARIOUS	MCA*
<i>Tortilla Soup</i>	BILL CONTI	Narada
<i>Wet Hot American Summer</i>	THEODORE SHAPIRO,	
	CRAIG WEDREN	n/a

*song compilation with one track of score or less **combination songs and score



**Need to find a
soundtrack?
Ask the experts
at Intrada.**

There are plenty of places on the internet to order music, but few have the selection or expertise of **Intrada**. If you're eager to find the latest and the greatest film music on CD—try our website **www.intrada.com**. We post updates as soon as new titles arrive (as often as 5 times a day!) And our secure server keeps every transaction safe and sound.

We stock thousands of soundtracks from around the world. Browse our online catalog for the newest releases, rare and hard-to-find imports, as well as promotional and out-of-print titles. We guarantee your satisfaction with 20 years of experience—serving collectors, fans, composers, film music professionals and newcomers!

Sign up for our *FREE* weekly e-mail bulletin of all the latest releases! Watch our site for exclusive offers! Make **Intrada** your one-stop shop for soundtracks.

Visit: **www.intrada.com** E-mail: **intrada@intrada.com**

Fax : 510-336-1615 Call: 510-336-1612

Prefer mail order? Mail or fax this form for fast service:

name

address

city, state, zip

telephone #

☐ check or money order enclosed (made payable to Intrada)☐ charge credit card # _____/_____/_____/_____ exp.date ____/____/____

Canada: \$4.00 1st disc, 80¢ ea. add'l; Asia, Africa, Australia \$8.00 1st disc, \$2.50 ea. add'l; Mexico \$5.00 first disc, \$1.50 each add'l; Europe: (\$7.00 1st disc, \$2.00 for ea. add'l)_____

CA residents add 7.25% sales tax_____

total_____



2220 Mountain Blvd, Suite 220 Oakland CA 94611



Coming Soon: Intrada Special Collection Vol. 3
***Jack the Bear* by James Horner**



Intrada is proud to announce its release of the delicate and often dreamy score to *Jack the Bear*. The 1993 film (from 20th Century-Fox starring Danny DeVito), as well as the score, echoes the classic *To Kill a Mockingbird*. At its most intense, the drama is comes through inner conflict rather than overt action. Although James Horner is primarily known for

his large-scale epic scores, he has composed a significant share of intimate works like this one. A beautiful piano theme for Jack, a "neighborhood" theme similar to the pastorale music found in *Something Wicked This Way Comes*, and a sinister motif played on bass harmonica for Gary Sinise's mysterious character are all tied together into this affecting score.

Complete your collection

Get these other Horner scores direct from Intrada. **\$14.99 ea.**



title	quantity	price

U.S. Mail: (\$3.50 1st disc, 40¢ for ea. add'l) _____
disc, \$1.50 each add'l; Europe: (\$7.00 1st disc, \$2.00 for ea. add'l) _____

CA residents add 7.25% sales tax _____

total _____

Upcoming Assignments

Who's writing what for whom

Debney Smells What the Rock Is Cookin'

Following in the footsteps of Jerry Goldsmith and Alan Silvestri, John Debney has been tapped to score the first spin-off of the *Mummy* series, *The Scorpion King*, starring Dwayne Johnson (aka WWF's The Rock) reprising the role he introduced in *The Mummy Returns*.



Angelo Badalamenti *C'est Amour Lá.*
John Barry *Enigma* (dir. Michael Apted, starring Kate Winslet).
Jeff Beal *Door to Door* (TNT/William H. Macy).
Christophe Beck *Sideshow, Slap Her She's French* (dir. Evan Dunskey).
Marco Beltrami *The First \$20 Million Is Always the Hardest, Joy Ride, Blade 2: Bloodlust.*
Elmer Bernstein *Gangs of New York*, (Leonardo DiCaprio and Cameron Diaz, dir. Scorsese).
Wendy Blackstone *Maybe I'm Adopted* (WB series).
Simon Boswell *The Sleeping Dictionary.*
Bruce Broughton *Bobbie's Girl* (Showtime), *One Man's Dream* (theme park show, Disney Florida).
B.T. (Brian Transeau) *Rollerball.*
Carter Burwell *Bourne Identity* (Universal), *Adaptation* (dir. Spike Jonze).

John Cameron *To End All Wars.*
Gary Chang *The Glow.*
George S. Clinton *Speaking of Sex* (J. Spader, Jay Mohr).
Elia Cmiral *Bones* (New Line Cinema, dir. Ernest Dickerson, w/Pam Grier).

Jeff Danna *The Grey Zone.*
Mychael Danna *Monsoon Wedding, Hearts in Atlantis.*
Don Davis *The Matrix 2&3, Long Time Dead, 13 Ghosts.*
John Debney *Snowbound* (Disney), *Jimmy Neutron*

(Paramount).
Anne Dudley *Tabloid, The Bacchae, Diablo.*
Randy Edelman *The Gelfin.*
Cliff Eidelman *Ocean Men, An American Rhapsody.*
Danny Elfman *Spider-Man* (dir. Sam Raimi).
Christopher Franke *Dancing at the Harvest Moon.*
Elliot Goldenthal *Frida Kahlo* (dir. Julie Taymor).
Jerry Goldsmith *The Last Castle* (dir. Rod Lurie).
Larry Grouppé *Mind of the Married Man* (HBO), *The Search for John Gissing* (Janeane Garofalo, Alan Rickman), *Out of the Black.*

Reinhold Heil & Johnny Klimek

Bang Bang (Showtime).
Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country, Africa.*
David Holmes *Ocean's Eleven.*
James Horner *A Beautiful Mind* (starring Russell Crowe, Ed Harris), *Four Feathers* (starring Kate Hudson, Heath Ledger), *The Sum of All Fears* (latest Tom Clancy adaptation, starring Ben Affleck), *Windtalkers* (MGM, John Woo, Nicolas Cage).
James Newton Howard *Big Trouble* (starring Tim Allen), *Treasure Planet* (Disney animated feature), *Unconditional Love.*
Terry Michael Huud *Demon's Kiss* (indie horror).

Mark Isham *Imposter* (Miramax, dir. Gary Fleder).
Trevor Jones *Frederic Wilde, The Long Run.*

Jan A.P. Kaczmarek *Unfaithful* (dir. Adrian Lyne, starring Richard Gere), *Shot in the Heart* (HBO), *Edges of the Lord* (starring Haley Joel Osment and Willem Dafoe), *Quo Vadis.*
Rolfe Kent *About Schmidt.*

Christopher Lennertz *Hysteria, The Fourth Tenor* (indie comedy).
Dan Licht *Soul Survivor.*

Hummie Mann *Wooly Boys, A Thing of Beauty, After the*

Rain.
Mark Mancina *Brother Bear* (Disney), *Training Day.*
Richard Marvin *Desert Saints.*
Joel McNeely *Peter Pan: Return to Neverland.*
Charlie Mole *High Heels and Low Life.*
Mark Mothersbaugh *Royal Tennenbaums.*
David Newman *Death to Smoochy, The Affair of the Necklace.*
Thomas Newman *The Salton Sea* (starring Val Kilmer).

John Ottman *Pumpkin* (Christina Ricci).
Rachel Portman *Harts War.*
John Powell *Outpost, Pluto Nash.*
Jonathan Price *Avatar Exile.*

Trevor Rabin *Black Sheep, Whispers* (Disney), *Texas Rangers.*
Graeme Revell *Equilibrium* (Miramax), *High Crimes* (starring Ashley Judd), *Below* (dir. David Twohy), *Collateral Damage* (Schwarzenegger).
William Ross *Tuck Everlasting.*
Marius Ruhland *Heaven* (Miramax, starring Cate Blanchet and Giovanni Ribisi).

Lalo Schiffrin *Jack of All Trades.*
John Scott *Diamond Hunters* (mini-series), *The Long Road Home.*

Robert Shapiro *Megaplex.*
Ed Shearmur *The Count of Monte Cristo.*
Howard Shore *The Lord of the Rings: The Fellowship of the Ring.*

Lawrence Shragge *The Famous Jett Jackson* (Disney Channel), *The Triangle* (TBS), *A Town Without Christmas* (CBS), *Due East* (Showtime), *A Wrinkle in Time* (ABC miniseries).
Alan Silvestri *Macabre* (dir. Robert Zemeckis).
BC Smith *Skins* (indie feature).

(continued on page 10)

THE HOT SHEET Recent Assignments

Chris Brady *Poof Point* (Disney Channel).
Thomas DeRenzo *Stir.*
Nick Glennie-Smith *The New Guy.*
Steve Horowitz *The Fairly OddParents* (Nickelodeon).
Kevin Haskins/Doug DeAngelis *LAX* (Palomar Pictures).
Mark Isham *Don't Say a Word, The Majestic* (dir. Frank Darabont, starring Jim Carrey; replacing Thomas Newman).
Rolfe Kent *40 Days and Forty Nights.*
John Ottman *Breeders, Point of Origin.*
David Shire *Ash Wednesday* (dir. Edward Burns).
Alan Silvestri *Serendipity.*
Christopher Young *The Shipping News* (dir. Lasse Hallström).

Film Music Concerts

Scores performed around the globe

Music So Good, It's Scary

In its Halloween film music extravaganza October 26-28, the Dallas Symphony will present the world concert premiere of music from *It Came From Outer Space* (Herman Stein, Irving Gertz and Henry Mancini). The piece has been made available recently from David Schecter and his Monstrous Movie Music enterprise, which we mentioned in Vol. 6, No. 5. In addition, Richard Kaufman will conduct music from *Ed Wood* (Howard Shore), *Psycho* (Bernard Herrmann), *Jurassic Park* (Williams), *Twilight Zone: The Movie* (Goldsmith), *E.T.* (Williams), *Addams Family Values* (Marc Shaiman) and *The Ghost and Mrs. Muir* (Herrmann). Featured artists will include Robert Froehner on theremin and Mary Preston on organ.

For tickets or more information, see the Dallas Symphony website at www.dal-sym.com or phone (214) 692-0203.

Conti Visits the Motor City

Bill Conti will conduct the Detroit Symphony Orchestra in a "Salute to the Movies" program October 25-28 at the Detroit Orchestra Hall. He'll be featuring his own works (*Rocky*, *Falcon Crest*, *Dynasty*, *Cagney & Lacey*) as well as those of Vangelis (*Chariots of Fire*), Williams (*Raiders of the Lost Ark*) and more.

Illinois

Nov. 11, Fulcrum New Music Project, Chicago; *Psycho* (Herrmann).

Indiana

Oct. 23, Evansville Philharmonic; *The Twilight Zone* (Constant).
Oct. 27, Anderson S.O.; *High Noon* (Tiomkin).

Kansas

Oct. 4, Hutchinson S.O.; *Perry Mason* (Steiner), *Mission Impossible* (Schiffrin).

North Carolina

Oct. 13, Nov. 2-3, Charlotte S.O.; selections from *Taras Bulba* (Waxman).

Ohio

Sept. 28-29, Columbus S.O.; "Ride of the Cossacks" from *Taras Bulba* (Waxman).
Oct. 21, Akron S.O., *Bride of Frankenstein* (Waxman).

Oregon

Sept. 29-Oct. 1, Portland, Oct. 2, Salem, Oregon Symphony, Erich Kunzel, cond.; "Hollywood Spectacular,"

music from *Exodus* (Ernest Gold) and *Shine* (David Hirschfelder).

Pennsylvania

Oct. 27, Philadelphia S.O.; *Sleuth* (Addison).

South Carolina

Oct. 26, 27, Charleston S.O.; *Psycho* (Herrmann).

Texas

Oct. 12-14, Dallas S.O., Richard Kaufman, cond.; *Romeo & Juliet* (Rota).
Oct. 26-28, Dallas S.O., Richard Kaufman,

cond.; *Psycho* (Herrmann), *Addams Family Values* (Shaiman).

Oct. 31, Metropolitan Winds, Dallas; *The Thing* (Tiomkin), *Bride of Frankenstein* (Waxman).

Dec. 8, Fort Worth S.O.; *The Holly & the Ivy*.

Utah

Oct. 19, Utah Valley State College; *The White Dawn* (Mancini).

INTERNATIONAL

Belgium

Oct. 18, Tribute to Elmer Bernstein, Flanders Film Festival, *Kings of the Sun*, performances by Gabriel Yared.

France

Oct. 10, Orchestra Picardie, Amiens; *Psycho* (Herrmann).
Nov. 23 & 25, Montpellier S.O.; An Evening With Maurice Jarre.

Germany

Oct. 17 & 19, State Theater S.O., Hanover; *Prince Valiant* (Waxman), *Psycho* (Herrmann), *Wuthering Heights* (Newman).
Oct. 27 & 30, State Orchestra of Frankfurt, *The Godfather* (Rota).

Japan

Nov. 4, Japan Philharmonic Orchestra; *The Untouchables* (Morricone).
Nov. 9-11, Barcelona S.O.; An Evening With Maurice Jarre.

Thanks as always to John Waxman of Themes & Variations (<http://tnv.net>)

for this list; he provides scores and parts to the orchestras. For silent film music concerts, see Tom Murray's web site:

www.cinemaweb.com/lcc.

FSM

UNITED STATES

Alabama

Oct. 6, Huntsville S.O.; Nino Rota Medley.

Arizona

Oct. 27, Arizona State University Orchestra; *Bride of Frankenstein* (Waxman).
Oct. 28, Phoenix S.O.; *Psycho* (Herrmann).

California

Oct. 4, Bakersfield S.O.; *Star Trek TV* theme (Courage), guest artist Leonard Nimoy.
Oct. 5, 6, Santa Ana, Pacific Symphony, Richard Kaufmann, cond.; Mel Brooks' *The Producers*.

Connecticut

Dec. 13, New Haven S.O.; *2001: A Space Odyssey* (Alex North).

Georgia

Oct. 4-6, Atlanta S.O.; Carmen Fantasy (Waxman), Suite for *La Strada* (Rota), Suite from *On the Waterfront* (Bernstein), Overture for *Captain Blood* (Korgold).

4 WEEKS FREE

Take a closer look inside the entertainment business...



Call Toll Free 866-525-2150

Please mention Film Score Monthly when you order.

(continued from page 8)

—T—
Michael Tavera *One Special Delivery* (Penny Marshall).
Dennis Therrian *The Flock, Knight Chills, From Venus, Heaven's Neighbors*.
John Trivers/Liz Meyers *The Day Reagan Was Shot* (Showtime).
Brian Tyler *Frailty*.

—V—
Ben Vaughn *Greg the Bunny* (new NBC series), *Inside*

Schwartz (Fox series).
Joseph Vitarelli *The Beast* (Imagine/ABC series), *Boycott* (HBO), *Nobody's Baby* (Gary Oldman).

—W—
Shirley Walker *Revelation*.
Stephen Warbeck *Gabriel*.
Alan Williams *Kilimanjaro*. (IMAX).
David Williams *A Glimpse of Hell* (Fox).
John Williams *Minority Report* (Spielberg), *Harry Potter and the Sorcerer's Stone* (dir.

Chris Columbus), *Star Wars: Episode Two*.
Rupert Gregson-Williams *Jack and the Beanstalk*.
Michael Whalen *Lake Desire, Above Heaven, The Shape of Life, Ulysses S. Grant*.

—Y—
Gabriel Yared *Lisa*.
Christopher Young *Scenes of the Crime* (starring Jeff Bridges), *Dragonfly* (Universal), *The Glass House* (Diane Lane and Leelee Sobieski).

—Z—
Aaron Zigmund *John Q* (Denzel Washington).
Hans Zimmer *Black Hawk Down* (dir. Ridley Scott), *Invincible, Riding in Cars With Boys*.

Get Listed!
 Your updates are appreciated (which means telling us when your projects are completed as well as when you've got new ones): Composers, call 310-253-9597, or e-mail Tim Curran, TimC@filmscore-monthly.com. **FSM**

RECORD LABEL ROUND-UP

(continued from page 6)

Silva Screen

Due Oct. 2 are *Robin and Marian* and *The Last Valley* (both John Barry). Forthcoming are *Apocalypse: Cinema Choral Classics*, featuring choral film music from *Young Sherlock Holmes* (Bruce Broughton), *Hannibal* (Hans Zimmer), *Glory* (James Horner), *Amistad* and *The Phantom Menace* (both John Williams); and *Shakespeare at the Movies*, which includes music from *Twelfth Night* (Davey), *Hamlet* (Shostakovich, Morricone and Doyle), *Henry V* (Walton and Doyle), *Richard III* (Walton), *Julius Caesar* (Rózsa and Michael J. Lewis), *Love's Labours Lost* (Doyle) and *Romeo and Juliet* (Rota and

Armstrong). The double CD will also include some of the most famous Shakespeare speeches, narrated by Sir Derek Jacobi, Ben Kingsley, Jenny Agutter and Ioan Gruffud. Also forthcoming is *Music From the Films of Michael Caine*.
www.silvascreen.co.uk
www.soundtracksdirect.co.uk

Sony Classical

Now available is *Band of Brothers*, Michael Kamen's score album to the Spielberg/Hanks HBO miniseries.

Super Collector

Now available are promotional releases of *Pitch Black/Bride of Chucky* (Graeme Revell). Still coming: *Bill and Ted's Excellent Adventure 1 & 2* (David Newman).
www.supercollector.com

Universal (France)

Now available from Universal's soundtrack series in France: *L'Homme Orchestre* (François de Roubaix), *Boulevard du Rhum* (de Roubaix), *Fantômas* (Georges Delerue), *Pierrot le Fou/Weekend* (Antoine Duhamel), *Les Valseuses/Calmest* (Stéphane Grappelli/Georges Delerue), *Beau-Père* (Philippe Sarde), *Le Train* (Sarde), *Les Choix des Armes/Fort Saganne* (Sarde) and *Delerue Annees 60* (Delerue).

Universal (Germany)

Forthcoming is a series called *Lounge Legends*, featuring studio recordings by John Barry, Burt Bacharach, Lee Hazlewood, Dusty Springfield, James Last and Roberto Delgado.

Virgin Records

Due Oct. 23: *The One* (various artists).

Varèse Sarabande

Due Sept. 18: *Ghosts of Mars* (John Carpenter), *The Mole* (David Michael Frank); Oct. 2: *Joy Ride* (Marco Beltrami); Oct. 9: *The Omen, The Final Conflict* (both Goldsmith); Oct. 16: *Collateral Damage* (Graeme Revell); *Don't Say a Word* (Mark Isham); and *From Hell* (Trevor Jones).

Please note:

We depend on the record labels for updated and/or amended release information. We try to present these release announcements with 100 percent accuracy, but as you know, stuff happens. Please bear with us. **FSM**

The Shopping List

Worthy discs to keep an eye out for

Soundtracks

- ☐ *A.I.* JOHN WILLIAMS • WB 48096 (DVD Audio release)
- ☐ *Baby Boy* DAVID ARNOLD • Varèse Sarabande 66280 (Score Album) (41:04)
- ☐ *Band of Brothers* MICHAEL KAMEN • Sony 89719 (HBO miniseries, 69:55)
- ☐ *Cats & Dogs* JOHN DEBNEY • Varèse Sarabande 66278 (33:54)
- ☐ *Concorrenza Sleale* ARMANDO TROVAIOLI • Image 503327 (Italy, 34:15)
- ☐ *Dinner With Friends* DAVE GRUSIN • Jell 5053 (HBO movie, 45:20)
- ☐ *Godzilla vs. Megaguirus* MICHIRU OHSHIMA • GNP 8072 (50:22)
- ☐ *Il Profeta/La Matriarca* ARMANDO TROVAIOLI • GDM 2026 (Italy)
- ☐ *Invasion of the Saucer Men/It Conquered the World* RONALD STEIN Percepto 005 (76:30)
- ☐ *Kiss of the Dragon* CRAIG ARMSTRONG • Immortal 10862 (1 score track, 44:08)
- ☐ *The Lion in Winter/Mary, Queen of Scots* JOHN BARRY • Silva 353 (Re-recording, cond. Nic Raine, 54:31)

- ☐ *Padre Pio Tra Cielo E Terra* ENNIO MORRICONE • WB 40386 (Italy, 60:39)
- ☐ *Piccolo Mondo Antico* SAVIO RICCARDI • Image 503097 (Italy, 47:33)
- ☐ *Pitch Black/Bride of Chucky* GRAEME REVELL • GRCD 01 (Promo)
- ☐ *Planet of the Apes* JERRY GOLDSMITH • Masters 1249 (Reissue, 35:28)
- ☐ *The Magnet* BRUNO COULAIS/AKHENATON • OMCD 50810 (44:47)
- ☐ *Session 9* CLIMAX GOLDEN TWINS • Milan 35957 (50:55)
- ☐ *61** MARC SHAIMAN • Jell 5048 (HBO movie, 34:44)
- ☐ *South Pacific* (1958) • RCA 67977 (Remastered, 46:35)
- ☐ *South Pacific* (2001) • Sony 85684 (TV movie, arr. Michael Small, 45:59)
- ☐ *What the Deaf Man Heard* J.A.C. REDFORD • PDS 102 (Hallmark TV movie, 46:24)

Compilations

- ☐ Film Music of Jerry Goldsmith JERRY GOLDSMITH • Telarc 60433 (cond. Goldsmith, SACD compatible)
- ☐ *That's All Folks!* Cartoon Songs From Merrie Melodies & Looney Tunes CARL STALLING • Rhino 74271 (2-CD Set, 102:02)
- ☐ Toon Tunes: Action-Packed Anthems VARIOUS • Rhino 74337
- ☐ Toon Tunes: Funny Bone Favorites VARIOUS • Rhino 74336 (46:26)

MAL BAG

READER
RANTS,
RAVES &
RESPONSES

Malcolm Arnold in the Middle

I am writing to express two points regarding the following album: *Sir Malcolm Arnold Classic Film Scores—David Copperfield [and] The Roots of Heaven* (CD # 8.225167; total timing of the *Copperfield* tracks is 28:04).

On page 5 of the April/May 2001 issue of *FSM* (Vol. 6, No. 4), you indicate under the Marco Polo heading that this CD is “still forthcoming.” Page 7 of the same issue (Intrada ad) has a photo of this CD in the upper-right corner of the page, indicating that the CD was already available at the time!

After months of looking forward to the release of this Arnold CD, I recently purchased a copy and, to be entirely truthful, was slightly disappointed with what I heard. This is mainly due to the interpretation of Arnold’s magnificent, lush score by the Moscow Symphony Orchestra under William Stromberg. I already have *The Film Music of Sir Malcolm Arnold Vol. 2*, with the BBC Philharmonic under Rumon Gamba (Chandos CHAN 9851),

which contains four selected tracks (called “Suite From *David Copperfield*”; arr. Philip Lane—total timing 11:10). This latter interpretation, while incomplete (but one I much prefer to the more complete Marco Polo version), is much closer in feeling and nuance to the original film (1970). The partial score under Gamba whet my appetite for a more complete version—an expectation the Marco Polo CD does not entirely satisfy. It lacks, in my opinion, the former’s more “seductive, smoothly flowing lush development” and does not do full justice to the score’s decidedly romantic qualities. A comparison listening of the two CDs should prove my point.

Is there any way we could get the BBC Philharmonic under Rumon Gamba to do what the Moscow Symphony Orchestra under Stromberg has already done, i.e., to provide us with their take on Arnold’s wonderful score and also running 28:04 minutes?

Listen to both versions—I guarantee you’ll notice the difference.

Thank you for letting me share my views on the virtues of this great film score.

Ely Bronstein
Winnipeg, Manitoba

Tim replies:

Ely, thanks for the correction and regarding the CD: I’ll call the BBC Philharmonic today and see what I can do.

Taking Takis to Task

FSM might be interested to know that magazines are arriving in Poland without any problem and I haven’t lost any recent issues. I came back from Russia last week to find James Horner’s face staring out at me on my desk and below him...Sergei Prokofiev. The irony was not lost on me, and my hysterical laughter could be heard down in the bursar’s office! I think you’ve certainly chosen the right guy to do the Horner Buyer’s Guide—Jonathan Broxton is a card-carrying, fully paid-up member of the “I’m not worthy to kiss your rear end, James” fan club. I suspect many of your readers will find his ratings pitched a little on the high side, though.

John Takis’ Prokofiev article (Vol. 6, No. 5) is a very welcome piece that provides a solid base for understanding the film work of one of our most important composers. However, the strength of the article is vitiated by factual inaccuracies that careful research could have eliminated. Four minor (though irritating) errors stand out: Prokofiev enrolled in the St. Petersburg conservatory at the age of 13 and not 14; Feinzimmer’s first name is given as Andrei instead of Alexander; *Alexander Nevsky* was Prokofiev’s third film score, not his second (it was preceded by *Queen of Spades*); the *Ivan the Terrible* oratorio is mistakenly (and repeatedly) referred to as a cantata.

Unfortunately, there are other examples of misinformation. For

instance, in paragraph five Takis writes: “In the years surrounding the 1917 October Revolution, faced with a volatile social atmosphere that he felt was not well-suited to his art, Prokofiev left Russia.” It is a matter of record that this period was, in fact, very well-suited to the composer’s art, 1917 being one of the most productive years in his life. Within 12 months Prokofiev wrote the *Violin Concerto No. 1*, the *Symphony No. 1*, the opera *The Gambler*, *Piano Sonatas 3 and 4*, the *Cantata 7 (They Are Seven)*, and any number of other pieces for piano.

Later in the article, Takis asserts



that none of Prokofiev’s music written during the three-year period following his resettlement in Russia in 1932 “was endorsed or performed.” Yet only three paragraphs earlier, the author (correctly) affirms that the 1934 suite based on the *Lieutenant Kije* score was “one of [Prokofiev’s] most beloved concert suites.” Prokofiev’s highly popular—and often performed—*Egyptian Night* suite was also written in 1934. Incidentally, *The Cantata for the Anniversary of the October Revolution* was not completed during this three-year period, as Takis has us believe, but in 1937.

Takis also erroneously states that Eisenstein pioneered the montage technique. Though

Emil Strikes Back

In your article on the “6 Most-Asked Questions About James Horner” (Vol. 6, No. 4), it was mentioned that Joel Goldsmith says he calls Horner “Jamie,” because it annoys him. Bravo Joel.

I’ve been trying to figure out why Jamie stopped calling me for his sessions. Could it be because I always called him Jamie? Since he never told me why he stopped using me as his first (or any numbered) percussionist, I just assumed that it was because he constantly asked me to let him sample my over-700 percussion instruments, and I constantly said NO!

Also, with due respect to Ron Jones, and an old departed friend Chet Record, Ron Jones stated, in the article on Hoyt Curtin, that someone other than Alvin Stoller on drums and myself on vibes, xylophone and percussion played on those sessions. For just about all the Hanna Barbera cartoons from 1959 through the ’70s, it was indeed Alvin on drums and me on percussion. Chet Record and the others came much later.

Hoyt indeed came from a jazz background, and he would sit down at the piano before every recording session and start to jam on a familiar jazz tune. We were all expected to take improvised solos with him on every occasion. He was a great musician, a wonderful man, and a joy to work for. I have recorded his *Flintstones* theme (which I also played on) on two of my latest CDs. —Emil Richards, Toluca Lake, California

montage is primarily associated with this director, the pioneering work was done by Lev Kuleshov.

When discussing *Alexander Nevsky*, Takis declares that the original soundtrack recording of the film was "hardly adequate, in spite of Prokofiev's efforts." As is well documented, far from

FSM READER

SOMETHING WEIRD VIDEO!

Your source for rare nostalgic exploitation and exploitation films

from the 1930s-1970s!

All videos \$15 each!

DVDs available!

Send \$5 for our complete catalog!

Include age statement 18+ only!

SWV, POB 33664, Seattle WA 98133, phone 206-361-3759, fax 206-364-7526

WANTED

Alex Zambra, 5644 Lawndale, Houston, TX 77023-3840, Fax 713-921-5082 wants mono LP From Russia With Love (mint only), will buy or trade any Bond/Barry CD.

FOR SALE

Alex Zambra, 5644 Lawndale, Houston, TX 77023-3840, Fax 713-921-5082; is selling all his CDs (soundtracks and pop), all at cost or less. Want lists welcome: Body Heat (Barry) \$150, The Wrong Box (Barry) (mint, stereo LP), \$150.

SEND YOUR ADS TODAY!

Reader ads are FREE for up to five items. After that, it's \$1 per item. It's that simple. Send to **Film Score Monthly**, 8503 Washington Blvd, Culver City CA 90232; fax: 310-253-9588; Lukas@film-scoremonthly.com.

Space Ads for Individual Collectors/Dealers Only \$60

For a 1/6 page space ad, simply send your list and information to the address above; you can comfortably fit anywhere from 20 to 60 titles, but try to include less information per disc the more you list, or else the print will be microscopic. We will do all typesetting. Same deadlines and address as above. Send payment in

improving things, Prokofiev's recording techniques (the composer was wont to take the place of the mixer at the mixing console) actually contributed to the poor state of the soundtrack.

And what are we to make of paragraph 20: "Like modern film composers, Prokofiev was not content to simply transfer his scores wholesale to the concert hall. Today, composers frequently ... arrange suites for concert performance"? There is an implicit assertion here that the older generation of composers did not re-arrange their scores into suites. What, one asks, of Bliss' *Things to Come*, Copland's *The Red Pony* and Rózsa's *Spellbound Concerto*, to name but a few?

Another problematic element of the article is Takis' deferential attitude toward Eisenstein. The author's opinions rarely deviate much from the general critical consensus on the Eisenstein-Prokofiev collaboration, an orthodoxy that produces a rather elevated reading of *Alexander Nevsky*. Many film music historians have since debunked Eisenstein's claim in *The Film Sense* that *Nevsky* represents a perfect fusion of music and picture, most notably Roy Prendergast in *Film Music* (pp. 223-226). While Takis does not make the mistake of openly subscribing to Eisenstein's theories, he reproduces in his article the notorious diagrammatic chart from Eisenstein's book showing how the notation (sic!) of Prokofiev's music matches the pictorial composition of the pre-"Battle on the Ice" sequence from *Nevsky*. The inclusion of this "graph" without appropriate commentary can be interpreted as tacit endorsement of such hogwash. (The fact that there is no reference to this illustration anywhere in Takis' article suggests a more insidious scenario: that it was included simply because "it looks cool.") It is a crying shame that Takis does not seize this chance to give his article greater substance: by repudiating basic assumptions about the "audio-visual" score of *Alexander Nevsky* found in *The Film Sense* and thus putting to shame the countless hordes of film lecturers who still insist on repeating Eisenstein's drivel as if it were a sacred mantra.

One cannot help feeling that Takis' article was a wasted opportunity in this respect.

Lastly, while I fully concur with all the choices on Takis' recommended listening list, it comes as something of a surprise that the *Classical Symphony* (No. 1) is excluded. This would be of particular interest to Horner fans in possession of the *We're Back: A Dinosaur's Story* soundtrack who already have, unbeknownst to them, parts of the first movement committed to memory.

Jerzy Sliwa
Krakow, Poland

John Takis responds:

In any article of such broad scope, there are bound to be a few errors. Prokofiev did indeed enroll in the St. Petersburg conservatory at 13. As a minor point of interest, he was the youngest candidate ever to be accepted at that time. As for Feinzimmer, sources disagree on his first name. I have seen it listed as both Andrei and Alexander. *Queen of Spades* was an aborted production—that is to say, it was never filmed!—and the material was recycled into other works. Modern composers rarely include rejected or unfinished works in their filmography, and *Nevsky* is generally accepted as Prokofiev's second film score. *Ivan the Terrible* was originally arranged by Stasevich as an oratorio, but the Russian narration is frequently removed—as is the case with the recording discussed in the article—rendering it more properly a cantata.

The circumstances regarding Prokofiev's self-imposed exile were complex, and the article was long enough already. For the purposes of the piece, suffice it to say that social and political conditions in Soviet Russia were less than ideal. Kuleshov did indeed inspire Eisenstein, and may be credited as the earliest pioneer of montage, but certainly not the only one. I have seen no "documented evidence" that Prokofiev contributed to the poor state of the soundtrack (which, as the article states, was probably a temp track anyway), and in drawing a valid parallel between Prokofiev and modern film composers, I find no "implicit assertions." Whether or not other composers of the time arranged concert suites (obviously, they did) is not the issue.

I apologize if some of my opinions happen to agree with the "general critical consensus." Last time I checked, being in the minority was not a prerequisite for valid criticism. In my mind, a failure to "repudiate" Eisenstein's "drivel" hardly counts as a missed opportunity. The first, or "Classical," symphony is probably the most signifi-

cant of the works I left off the "recommended" list. With such a wealth of material, I wanted to limit myself to one symphony, one cantata, one ballet, etc. And, yes, that "graph" does look pretty damn cool.

FSM replies:

We agree with everything John says, because we like him. And we were proud to have that article in the magazine. Missed opportunity? We think not.

Bombs Away

Your review of the *Pearl Harbor* soundtrack is incorrect regarding the film's reuse of war footage. Aerial shots were extracted from *Tora! Tora! Tora!* and not *The Battle of Britain*, as stated by Jeff Bond. An obvious error in view of the fact that neither Japanese nor American military aircraft in any way resemble their British or German counterparts.

A. Hyel
Blackheat, NSW, Australia

Jeff Bond fires back and fills some mailbag space:

Though I am used to having my fuzzy facts called into question within the covers of *FSM*, I'm happy to say that this time it is YOU, A. Hyel, whose memory must be questioned. It would be entirely understandable if you had inadvertently fallen asleep during this part of the movie, but recall if you will that early in *Pearl Harbor* Ben Affleck's character travels to Britain where he gets involved in—you can see where I'm going with this—the Battle of Britain! You may even recall from your Earth history that the Battle of Britain was fought using British and German planes, flown by British and German (and apparently a few American) pilots. So when Ben Affleck flies a British aircraft against incoming German bombers (HE 111s, to be precise—you see, I am not entirely incompetent when it comes to identifying WWII aircraft) the scene involves neither American nor Japanese aircraft, and thus borrowing footage from *The Battle of Britain* was entirely appropriate. NOW who made the "obvious error"? As far as I know NO footage from *Tora! Tora! Tora!* was employed in *Pearl Harbor*. That's TWO errors! You are flawed and imperfect! Execute your prime function! Nomad, sterilize!

Rooting Through the Trove

I just received *FSM* Vol. 6, No. 5 and found it to be a veritable treasure trove of fun and exciting tidbits; the imminent release of a

(continued on page 47)

LALO SCHIFRIN Rush Hour 2

Summer 2001 proved to be a killing field for Hollywood blockbusters, most of which managed spectacular openings only to plummet 50 percent or more in their box office the next weekend after audiences were able to determine just how rotten they actually were. Repeat business was uncommon, but one of the few movies that could claim to be pulling in patrons a second or third time was Brett Ratner's *Rush Hour 2*, the sequel to his 1998 teaming of martial arts star Jackie Chan and motor-mouthed actor Chris Tucker. This time, Detectives Lee (Chan) and Carter (Tucker) have to break off a vacation in Hong Kong to face down a Triad crime lord named Ricky Tan (John Lone) and female assassin Hu Li (Ziyi Zhang of *Crouching Tiger, Hidden Dragon*), who are in cahoots with a Los Angeles criminal mastermind played by Alan King.

For *Rush Hour 2*, Ratner brought back veteran composer Lalo Schifrin, who says he hasn't really done a follow-up to his own work since his scores for the *Dirty Harry* franchise. "The *Four Musketeers* I did but Michel Legrand did the first; *FX2* I did but I didn't do the first one [Bill Conti scored it]," Schifrin points out, adding that *Rush Hour 2* gave him the opportunity to revisit some earlier material but with an entirely different approach. "Brett Ratner has a lot of energy and he's very inspiring. He's a good director because he doesn't look over my shoulder, but he says the right words to show the direction, and that triggers what people call inspiration," Schifrin says. "On the first *Rush Hour*, he said, 'Why don't you do it like *Enter the Dragon* of the '90s,' which I did and I enjoyed doing that. This time he said, 'Forget about *Enter the Dragon* or the '70s and the '90s, just do a straight symphonic score.' So the only thing I did from the first one was the first 20 or 30 seconds of the main title, which is more than two minutes long. I made a contracted reprise of the *Rush Hour* main title to give a kind of signature, like James Bond or *Mission Impossible*. But after that I did an epic score; the only exception is a little section in Las Vegas where I have big-band source music. But in general it was scored with a symphony orchestra and 96 musicians, and I didn't use electric guitars. I used drums and electric bass for those few seconds of introduction to the main theme. But when you see the long shot of Hong Kong with a Buddha, there is a new theme introduced which has nothing to do with the first movie."

Schifrin says he doesn't apply a strict leit-motif approach to his scoring, but he does create themes for certain characters and situa-

The Deluxe Edition

Behind the scenes with Lalo Schifrin, Ron Jones, John Debney and Joel Diamond.



WHAT'S THE RUSH? Lalo Schifrin (seated) and his team.

tions rather than building everything from his primary theme. Rather than focusing on the film's comic leads, however, the composer applied his energy to the film's action and its antagonists. "I have a theme for the villains," Schifrin says. "Alfred Hitchcock said that the most important thing in a thriller is the villain. In *Dirty Harry*, Harry really didn't have a theme himself except for the theme of pathos that plays at the end and in the middle when they find the girl killed. But I had a strong theme for the villain. Here, the two villains, Ricky Tan and Hu Li, have two different themes that are very menacing. Otherwise, I use the themes from the original movie, but in a different context, more symphonic."

Lalo the Straight Man

Schifrin also says he didn't see the need to accentuate the comic performances of Chan and Tucker with overtly "funny" music. "I did it straight," he points out. "These two comedians didn't really need my help; I think it would be redundant and in bad taste to try and accent their jokes. The counterpoint between the dramatic adventure music I write and their jokes, it works. I totally ignore their humor." For the film's action scenes Schifrin

wrote a variety of throbbing, rhythmically driven orchestral cues that dovetail beautifully with the elaborate choreography and movement Jackie Chan brings to his fight scenes. But Schifrin says he didn't key off any specific rhythms or movements in the action when he scored the film's action scenes. "I just get a very exciting rhythm and I don't try to mickey-mouse or key into their rhythm. I know martial arts and I admire very much the technique that Jackie Chan has, but there's no one rhythm in martial arts; there are several. He's very fast, it would be very difficult to play off him. What I try to do is find the rhythm of the movie in general."

**Rather than
play to
expectations,
Schifrin
threw out
the rhythm
section
and went
for epic
orchestration.**

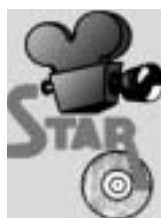
Schifrin has been scoring Hollywood blockbusters for 35 years now, and he's seen a lot of changes between *The Cincinnati Kid* and *Rush Hour 2*. "The movies now are different than the ones we were doing in the '70s," Schifrin acknowledges. "I think that technically they are more sophisticated, the way they don't use movielas anymore and can change scenes and edit on the computer, and the special effects... There is a different basic look, and with the addition of THX, it's a better sound now. In that sense there has been some progress. But the thing that never

TV AND FILM COMPOSER'S SCORES WANTED

Avid collector desires to purchase
originals or clean copies
of television and film scores of music
written from 1960 to present.



Sound recordings of the scores in
cassette, record or CD must be available
for purchase separately.
Please email wmakel@pacbell.net
or call 818-906-3127



SOUND TRACK ALBUM RETAILERS

Specializing in
**SOUNDTRACK, BROADWAY
and STUDIO CAST CD's
DOMESTIC and IMPORT
RELEASES**

e-mail or write for your

FREE CATALOG

**P. O. Box 487-Dept. FS
New Holland, PA 17557-0487**

NEW e-mail: starcd@infi.net

phone/fax: (717)351-0847

Visit our website at:

www.soundtrak.com

ALL MAJOR CREDIT CARDS ACCEPTED

DOWNBEAT

can change is the content of the movie dictates everything else, and if the filmmakers and the team that works in front of or behind the cameras can involve the audience and make them care about the character in a comedy or drama, then the movie's a success. This goes back to the Greek theater of Aeschylus or Aristophanes—after all, movies are an extension of the theater. So screenwriters have to involve the audience.”

Another element that's changed is how psychology is handled in film scores, but Schiffrin says that even though movies have become more explicit, he's still able to use musical techniques to tell more about a character than

might be obvious from an actor's performance. “In the case of *Rush Hour 2* it's a very straightforward psychology—the bad guys are bad and the good guys are good,” Schiffrin says. “Ricky Tan is probably the most complex of the characters. He was an interesting character to create a theme for because I have something with the basses and cellos to make it ominous, but I also have on top a motif that I do with harp, first and second violins and violas, and they're repeating a motif that shows that the guy is slightly deranged. That makes him more dangerous and impossible to predict.”

Here's a team-up that's not impossible to predict: Lalo Schiffrin and *Rush Hour 3* a couple of years down the line. —Jeff Bond

Writing in a *Family* Way

RON JONES The Family Guy

Star Trek: The Next Generation fans who miss Ron Jones' brand of propulsive space action music recently got a chance to see that the prolific composer still has the chops. In November, Fox broadcast an episode of the Seth McFarlane animated sitcom *The Family Guy* entitled “Emission Impossible.” In addition to the numerous snappy traditional cues and parody arrangements Jones and alternating composer Walter Murphy normally provide for the show, Jones wrote several minutes of dynamic action scoring for what may be the most unusual space battle ever depicted.

Jones got the *Family Guy* gig after Hanna-Barbera music director Bodie Chandler mentioned his name to McFarlane, an up-and-coming animator working on a short for the company. “As a kid Seth had been a big fan of *Duck Tales* so he knew who I was,” Jones, who had written themes and underscoring for numerous *Duck Tales* episodes, explained. “He came over to my office and went to the piano and started playing the *Duck Tales* themes in the right key! I was amazed that he would know that.”

Jones scored McFarlane's short, and a few months later the animator asked him to score the pilot for *The Family Guy*. “I said sure, when does it go?” Jones recalls. “He said tomorrow at 11:00. That was the dub, and this was the day before at 2:00 in the afternoon. So I scored 23 or 24 cues—got the picture at 2:00, did all the timing notes and com-



posed it. And I don't just throw things on the keyboard—I write everything out with pencils the old-fashioned way. Then I had to go over and sequence it and put it in. It was all orchestrated when I composed it, but you have to realize a score and mix it. I got it done, notated with scores and everything. They dubbed

it and gave Seth a multimillion-dollar development deal.”

When *The Family Guy* got picked up by Fox, Jones was on board and began alternating with his colleague Walter Murphy on scores for the show, which is now in its third season. “Seth casts them specifically and says this one is right for Walter, this one is right for Ron.”

A Ron of All Trades

Jones says the show's focus on parodies is both his greatest challenge and something that plays to his strengths. The challenging aspect comes in the specificity of the parody material. “They don't like to have a sound-alike; they'll

actually spend 40 grand on music licensing, so if they want the *Batman* theme they pay for the *Batman* theme,” Jones says. “That's \$40,000 and change right there not counting the cost of the orchestra and the session and the composer and music editors and all that which is part of the regular underscore. So some of their episodes they'll spend 100 grand on music for a little animated half-hour show. When they did a parody of *Willy Wonka* they actually paid for that, and Broadway musicals are not cheap either.”

Jones' varied career in film and television helps him to come out on

**I have TV'S
GREATEST
HITS here
because one
minute you're
doing
BONANZA and
the next it's
THE MAN FROM
U.N.C.L.E.**

top when it comes down to nailing specific music parodies. "For a lot of these things I don't have to go do research, because I'm the guy that did the original, or one of them. Like [when] they did *The Smurfs* or something like *Star Trek*. I'm kind of a jack-of-all-trades because the show goes so far afield, and in order for the joke to be real it has to be authentic. I have to have seven volumes of *TV's Greatest Hits* here because one minute you're doing *Bonanza* and the next you're doing *Little House on the Prairie* or *The Man From U.N.C.L.E.*, and the band has to be that versatile. One minute we're doing a jazz thing, the next we're doing a ballet excerpt, the next it's avant-garde—we've done takeoffs of Jerry Goldsmith's scores to *Planet of the Apes* and *Logan's Run*; it's just insane sometimes."

Emission Impossible

In "Emission Impossible," Stewie, the oval-headed evil genius infant child of main characters Peter and Lois Griffin, sets out to sabotage the couple's plans to have another baby. This involves boarding a small fighter-spacecraft hidden behind a wall in his bedroom, miniaturizing it to microscopic size, and traveling into the recesses of Peter's rotund body. On the way, Stewie engages a housefly in an aerobic dogfight that's a prelude to the much bigger battle he's about to wage in the lower regions of Peter's torso. As Jones says to the members of the orchestra as they churn out cue after cue in only a couple of takes, "Get ready, because we've got 'Battle in the Testicles' coming up."

"Battle in the Testicles" is a lengthy, rhythmically complex and high-powered action cue that will sound familiar to fans of Jones' *Star Trek: The Next Generation* scores like "The Best of Both Worlds" and "Brothers"—the staccato rhythms and microscopic brass hits actually call for an unprecedented *third* run-through of the lengthy cue before it is recorded. During the scene, Stewie enters Peter's testicles, which are envisioned as a kind of double-sphered, immense space station around which circle millions of sperm cells—they're Stewie's opponents in ship-to-ship combat that plays out so kinetically it makes the climactic space battle in *Return of the Jedi* pale by comparison. Jones still bangs out the complicated cue in record time, noting that he is always careful to run his recording sessions efficiently enough to prevent any budgetary problems. "We had 57 circle takes, so we're doing one cue every three minutes and still having the union break. I don't think anyone goes that fast. Fox will say, 'Okay, here's the budget, you're going over. You can have this because the producer wants it, but don't go overtime with 40 people on the stage.' So my directive is to give this show all this creative stuff but don't go overtime. You have to have players that can play anything and play it the first time down."

While many animation cues last only a few seconds, Jones says the job mixes up these transitional stingers with lengthier efforts. "You'll have 30 cues that are three- or four-second play-ons, and then you'll have a Broadway production number, a play on commercials, or a long action cue," he notes. "It's so insane that we've stopped coming up with words for it. It's like living next to the Grand Canyon—the first few days it's incredible and after that it's like, 'Oh yeah, the hole in the ground.'"

The "Battle in the Testicles" cue features Jones' trademark rhythms and construction,

but the composer is still able to nail countless bits of action with specific hits from the orchestra, all without breaking his stride musically. Jones says he's able to maintain the integrity of a piece like this by, ironically, not thinking about it musically—at least at first. "When I look at the picture I don't have any musical things around me, just the picture and a computer. I listen to it, take my cue sheet and say, 'Well, this is important, this cut is,' and the cue sheet, which is already very dense, begins to have marks all over it. Then I look at it and say, 'Well it looks like it's this tempo.'" Jones continues by creating a

AUDIO HORROR STORIES WITH MUSIC ACCOMPANIMENT LITTLE EVIL THINGS

Written & Produced by Frank Macchia & Tracy London

Open the door to unearthly terror as Little Evil Things transports you to a new level of horror and suspense. These tightly paced horror stories on audio cassette and compact disc are sprinkled with irony & humor that will make you chuckle as they terrify you out of your wits!

WINNER- PUBLISHERS WEEKLY AWARD FOR AUDIO ORIGINAL!

"3 1/2 ★★ ★!!- An enjoyable trip back to the good old days when film scores had something to contribute."
-FILM SCORE MONTHLY

"a perfect marriage of words and music that sets an effective, creepy atmosphere!"
-BILLBOARD



Bite Size Tales of Terror to Chill Your Bones!

**NOW AVAILABLE-
VOLUME 5**

"The best one yet...
very cool & very scary!!"
George S. Clinton-
Composer for "Austin Powers"

"The audio version of classic
horror comics!"
Frank Darabont-
Director of 'The Green Mile'

**Available on Amazon.com
or call LodesTone Toll Free
1-800-411-MIND**

More info: Call tollfree 1-877-LIL-EVIL or check out www.littleevilthings.com

detailed, annotated sketch. "That has more lead in the score page layout than anything you've ever seen," he says. "I have to get up every 20 minutes and wash the lead off my hand, because it's all the way down the page. So you get this huge architecture laid out, and then I just go in and fill in as smoothly as I musically can; I make the music subservient to all the hits. It's kind of like the Tex Avery school of animation where everything's important. That was refined when I was working at Hanna-Barbera; I just learned to nail everything possible without it getting in the way of the music. The musicians don't know what's going on; they're just playing."

Jones admits the specificity of his work is perfect for animation, but not necessarily for film. "I think filmmakers hate my guts because I can hit everything, and that's the opposite of what film's all about," he says. "Music is an intrusion to most filmmakers, and so when music can do that, that only appeals to a very small group like animation people or movie music fans. I like Carl Stalling; I think he's the

greatest film composer ever. Everybody tries to do a Stalling thing when they do this, but nobody can really be Stalling. There's a texture, even to the way that they recorded it, that is impossible to reproduce. I think the music will be hanging in the modern museum of art alongside all the great works of our century."

Jones himself has been immortalized in the *Family Guy* cartoon, although probably not in exactly the way he would have wanted. "In one episode the dog wants to get into movies but he can't get any work so he winds up doing porno movies," Jones says. "The dog is nominated for a Woodie award, and just before his award they have a category for music for porno movies, and so they drew Walter Murphy doing music in his studio, then they show me with posters of nudes behind me and I'm writing, and then they announce the next nominee is John Williams; he's doing a porno movie with a giant orchestra because they want it to sound like *Star Wars*. So John Williams beat us out even in the porno awards."

—Jeff Bond

Scoring on the Dark Side



JOEL DIAMOND The Believer

Composer Diamond had to look no further than his upbringing to find inspiration for his score to *The Believer*, directed by Henry Bean. Because the film takes place in New York City—and in a variety of cultural idioms—the native New Yorker's experience working with Haitian, Latin, Asian and Hassidic music produced an abundance of musical ideas.

And they all came in handy for *The Believer*, a film about a young Jewish man's search to understand the meaning of Judaism in his life. Based on a true story, *The Believer* follows Danny Balint from impassioned student of religion to rising

star in a neo-Fascist political movement that contradicts everything he was brought up to believe.

The film was the 2001 Grand Jury Winner at the Sundance Film Festival and also took the Best Picture honor at the Moscow International Film Festival in June. Diamond read the film's script before it was shot, which offered him a chance for early inspiration. "I spent the following months writing a symphonic piece based on what I had read and starting to develop themes for each of the characters in the film," Diamond says. "I knew that that music was not necessarily going to be used, but I wanted to create a base from which to work."

**Silence,
in contrast to
today's
prevailing
film score
styles,
provides one
of the sublime
moments of
the film.**

Diamond's understanding of the script was key, according to director Bean. "In ways, he seemed to understand it better than I did," Bean says. "He also saw that it was funny, and, because so few people felt this, it meant a great deal to me."

But for Bean, the film is about contradiction. "The movie is predominantly internal. It is about the conflicting and, really, contradictory impulses within the main character," he says. "I wanted the music, first, to draw the audience inside the character, and, second, to continually surprise them with sides of

him they didn't expect."

Diamond's score runs the gamut from R&B to klezmer music, from strict classical to traditional Jewish music, and weaves between light and dark textures. He also had to compose music to go along with a scene involving a white supremacist group. "I wasn't familiar with this movement, so I did some research and looked it up on the Internet," Diamond says. "The experience was incredibly uncomfortable, especially as I'm Jewish, but I think I finally captured the feel of the music."

Bean originally used Gorecki's Third Symphony as a temp track for the lead character of Danny Balint. But after repeated listens, Bean decided it wasn't expressing what he intended. "It was too delicate," Diamond says. "There had to be a grittier tone underneath." In search of that tone, Diamond composed a piece for voice and strings, which incorporated a descending ostinato pattern on the strings and introduced a recurring five-note phrase for vocalist Genya Niéves. "Ms. Niéves sang the first phrase in an operatic tone and then, on repeating the phrase, she sang with a more agitated color," Diamond says. "It worked very well."

After replacing more cues on the temp track with Diamond's new music, the score was almost ready to be mixed. But something still wasn't right, Diamond says. The duo found the missing element in music editor Suzana Peric. "She was able to focus in on all our remaining questions, making the process of integrating film and music easy," Diamond says. "She nudged and maneuvered until it clicked with the rhythm of the shots. Her choices were impeccable. It was a great collaboration."

Diamond's finished score goes beyond the realms of the film, according to Bean. "Joel's score is, really, a text of its own, a variation of and commentary on the text of the script," Bean says. "It has its own set of associations, meanings and emotions which are inspired by other elements of the film...and alter our experience of it."

Bean also points to the score's sparingness as one of its strengths. "Not only is there relatively little music, but its specific silences are often very powerful," he says. Bean recalls a scene in which Danny and some neo-Nazis go into a synagogue to plant a bomb. "Danny finds himself unexpectedly moved by the ark and the Torahs," he says. "At the end of the scene, Danny is alone with the desecrated Torah. We are hearing the Kol Nidre, but at the last moment, when Danny picks up the Torah and holds it, the music fades away, and he is left in silence. This silence, which also seems to contain the reverberation of the now-unheard music, seems to me one of the sublime moments of the film." —Jason Foster

The author can be reached at jgfooster@carolina.rr.com.

There's Melody to His Madness

JOHN DEBNEY

**Spy Kids, Cats and Dogs,
The Princess Diaries**

Composer John Debney was fortunate enough to score three recent movies that actually had some box-office legs: the late-spring sleeper *Spy Kids*, the highly touted anthropomorphized animal comedy *Cats and Dogs*, and the Garry Marshall confection *The Princess Diaries*.

Robert Rodriguez's *Spy Kids*, a colorful children's adventure shot on digital video, shocked industry analysts with its \$26 million opening weekend in early April. When Debney came on board the project, it already had a score in place, but Debney's job was to replace and augment the original music with his own work and those of several other musicians. "There was a score written months before I was ever involved; the movie was done and dubbed and the score was kind of done as an afterthought," Debney says. "Robert kind of does things in a guerrilla way and as he says, he suddenly realized he needed a score in a week. So he wrote some things himself, he had friends like Los Lobos do some things, he had guys at Media Ventures do things, and it wound up being a little of this and a little of that, and what it needed was sort of a unifying vibe, hence Danny's involvement with the thematic stuff, and I came in just to pull it all together and make it all of the same cloth."

A mutual appreciation for Hoyt Curtin's old *Jonny Quest* theme gave Debney and Rodriguez a stylistic direction before Debney got to work. "I think they kept a third of the music they originally had and I redid two-thirds," Debney recalls. "It was going in and out of things, rewriting certain cues that I felt weren't saying much or doing much for the film. It was like doing a surgical procedure on the score and it was quite difficult; we had two weeks to throw it all together and record it up at Skywalker—we would record all day long and then I would go into the wee hours of the night doing rhythm beds and programs and stuff like that, and then the next morning we'd record again. So it was a grind; we were averaging three hours of sleep a night. Rodriguez was dubbing at the same time, and he would come in and listen to our dub. It was in many ways a lot of fun, but it wasn't easy."

Debney was even involved with the short-lived "special edition" of the movie that appeared in theaters in late summer, with an additional "sleeping sharks" sequence attached. "I did another four-minute sequence where the two kids are trying to get into the castle and they have to swim through a grotto



SECRET AGENT MOM: The cast of SPY KIDS.

of sharks and the sharks wake up," Debney says. "That's all new film and new underscore that I did in my studio in the synth realm because they didn't want to go back and do another session. Robert made a couple calls and asked if I'd be able to do this three- or four-minute thing, and I said of course. It wasn't really a big deal—I gave Robert a demo version via mp3 and he locked it up and loved it and gave me a few notes which I redid, and sent it out and that's it. It was very cut-and-dried."

Fighting Like Cats and Dogs

Less cut-and-dried was *Cats and Dogs*, which became a bone of contention between a first-time director and its studio. "That one was tough because the movie was constantly changing, which I guess is the norm these days," Debney says. "Most of the time I didn't even have finished sequences for some of the big set pieces, so I just wrote to animatics and, amazingly, it all worked. The very first cue, the harmonica represents the cat with little violin gimmicks thrown in here and there, and there's a tuba that represents this big bloodhound. It was very specific, but that didn't necessarily carry through the whole movie, because the first scene is sort of its own setup, and then you go into this whole other spy movie with good and bad characters. For the most part, the music was thematically specific, i.e., [for] the bad guy character Mr. Tinkles I used a lot of accordion and harpsichord because he's very swishy and rather gothic. The dogs I thought had to be cool, so they have their own spy-movie, guitar-oriented vibe."

Debney fell victim to a common summer-time studio approach of tinkering. "I wrote a couple hours' worth of music; we recorded about 88 minutes and I think the film has 82 minutes," Debney says. "We would redo cues, they'd change the film, we would redo it again.

It was probably the nuttiest I've ever seen it. I was dealing with rather inexperienced filmmakers, and that's not a put-down, it's just that the process was new to them. So therefore it was hard for them to let reel one go, and I was trying to impress upon them that if I didn't start writing reels two through five that there wasn't going to be music in those reels. Finally, I had to literally lock myself in a room and write. It was quite pressurized. The music had to tell a lot of the story, and in many cases we didn't know how these sequences were going to look. When I finally saw most of it, I was really happy with it, but we were literally scoring to scenes where we didn't know what the final product was going to look like."

One of the biggest questions for *Cats and Dogs* involved the film's tone. While the director had intended an edgy satire, the studio wanted the movie far more child-friendly, and Debney's music became a crucial ingredient in achieving that goal. "That was a whole huge debate," Debney acknowledges. "There were debates going on between the filmmakers and the producers that the director saw the film a bit darker than it ultimately ended up being, and the studio was very concerned about that. They were very adamant, and we ended up changing cues on the stage when things got a little too dark. That was all a process of discussion, so ultimately the studio wanted the score to be pretty light all the time."

Garry Marshall's modern fairy tale *The Princess Diaries* turned out to be a much happier experience for Debney. "I got hired on that a long time ago, right at the beginning of their shooting," Debney says. "That was one of the most enjoyable experiences I've had. Garry Marshall is a joy to work with and knows completely what he wants and knows his audience. He had suggestions about tempo, he liked certain orchestration things and there were things he clued me in on that he didn't care for, certain instruments. Sometimes during dialogue scenes he was concerned that if the register of the music got too high that it would interfere with the voices of the two women when they were talking, and I think he was right. So I did change certain cues, but for the most part he was thrilled with everything."

In at least one sequence at a ball, Debney got a chance to showcase his skills at creating melody. "It was fun to get a chance to do that," the composer says. "I rarely have a chance to write a melody and just let it go, and there's a waltz sequence in there that was thrilling for me to be able to do, because it's a wonderful scene where Julie Andrews and Anne Hathaway walk into this regal ball, and there's really no sound but a solo piano. That continues in a kind of light classical way, and then the waltz comes in and it's just gorgeous. There's no sound for at least a minute-and-a-half before dialogue comes in; it was a joy to do that."

(continued on page 46)

A SPECTACULAR

How 20th-century songs illuminate a 19th-century love story in Moulin Rouge.

When was the last time a movie audience clapped and cheered at a scene that didn't involve car crashes or special effects? At the smash summer hit *Moulin Rouge*, directed by visionary Australian director Baz Luhrmann of *Strictly Ballroom* and *Romeo and Juliet* fame, the eruption happens after almost every musical number, as if stars Ewan McGregor and Nicole Kidman could hear every last adulation.

McGregor and Kidman play lovers in the bohemian world of turn-of-the-19th-century Paris. McGregor plays Christian, an optimistic young writer who falls for Satine (Kidman), a beautiful courtesan at the club Moulin Rouge, despite the fact that the club owner has already promised Satine to a wealthy Duke. *Moulin Rouge* is based roughly on the Orphean myth of a young musician who journeys to Hades to rescue his true love. Luhrmann explains: "According to the Orphean myth, this [search] will either destroy you, or you'll go into the underworld, face it and return having grown from the experience." In addition, he employs a device known as the "Red Curtain" style to heighten the theatricality of the story. And on top of the Orphean myth, Luhrmann has added song. "Most cinematic naturalism puts the audience into a dream state so that they may observe reality, if you like, through a keyhole. Whereas we employ a constant device that awakens the audience and reminds them that at all times they are watching a film, in which they are impelled to participate."

Luhrmann has upped the ante even further by having the 19th-century characters breaking out into late-20th-century pop songs. "The device of contemporary music set against a period piece was standard in the heyday of the musical," Luhrmann explains, citing the popular 1940s hit "The Trolley Song" showing up in the 1900s setting of *Meet Me in St. Louis*. "This allowed the audience to have an immediate emotional connection to the songs." The songs are used at the height of emotion; so, for example, it's only when Christian is cornered by Satine to hear poetry does he finally burst into the words of Elton John's "Your Song."

With the decision made to use contemporary songs, and the fact that each song is so important to the scene it's in, it fell onto the shoulders of Music Supervisor and Executive Music Producer Anton Monstead to locate and acquire the rights to these songs. Monstead worked closely with Luhrmann and co-writer Craig Pearce to find the emotional core to the scene. Then, Monstead explained, they came up with "an enormously long list of 50 to 100 songs for each scene; some of them were really ludicrous interpretations." Once a song was found, the scene would then be rewritten around that song so that it seemed, at least to the audience, that the song had been written for the scene, thus achieving what Luhrmann wanted, that "each song is absolutely fundamental to the story." The only truly original (and thus Oscar-worthy) song in the movie is the love duet "Come What May." And if it does get nominated, does that mean McGregor and Kidman will perform it live onstage? "I think they could do it and surprise a lot of people," smiles Monstead.

One of the musical highlights of the movie comes when Christian tries to convince Satine that love between them is possible. When Satine denies every reason Christian comes up with, Christian finally bursts out into

song—a medley, actually—called "The Elephant Love Medley," borrowing from some of the sappiest love songs of the '80s and '90s. From Phil Collins' "Just One Night" to U2's "In the Name of Love" to Dolly Parton's "I Will Always Love You," each new song builds on the previous song until it reaches a delirious crescendo. The scene was conceived that way, says Monstead, "because it was meant to escalate, as a scene, to ludicrous heights." This was probably why the first concept of the medley didn't quite work. "The scene started out as a marriage of two songs," Monstead recalls. "She started out singing 'What's Love Got to Do With It' and he was singing a Steve Winwood song, 'Higher Love,' and it didn't sustain the scene because it ran out of juice and you need the injection of new ideas."

Another showstopper was the brilliant use of The Police's "Roxanne" as a tango during the movie's most crucial scene. As Satine goes off with the Duke, the horrified Christian, who is helpless to stop it, listens to a minor character's rants about falling in love with a whore, thus breaking out into "Roxanne." "Every time I've sat at a screening," laughs Monstead, "it's one of three points in the movie where people go 'It couldn't be...'" However shocking the use, the concept of using the song would seem to have been there from the beginning. Not so, says Monstead. "The tango was more integral

By Cary Wong



SPECTACULAR!

to the scene before "Roxanne" was actually the song. Both Baz and Craig [Pearce] wanted a tango in there because it's traditionally the dance of jealousy and betrayal. It [was always] the jealousy tango scene." As arranged by composer Craig Armstrong and Chris Elliot, the song is a beautiful marriage between the newly re-conceived "Roxanne" and an adapted tango melody sung by Christian. In this case, as opposed to the "Elephant Love Medley," less was more since the original concept of having the Duke also sing ("Under My Thumb") was cut when it seemed too distracting to the emotional weight of the scene.

And while recognition may have motivated the use of pop songs, there are inherent dangers in doing so. When you hear a song, especially one you can't place right away, you find yourself taken away from the movie—if only for a few seconds—trying to recognize it. The other danger is that the song is too recognizable. "A lot of songs have cultural baggage," says Monstead. "We would have liked to have used a Michael Jackson song because he wrote some of the most iconic songs of the 20th century, and yet [the] few times we tried to use it, you couldn't help but think of Michael Jackson." Another problem arose when they tried to find a song for the bohemian artists, led by Toulouse-Lautrec. "We started using songs that were lyrically to the point, but they were Vietnam War songs. We've all heard them in Oliver Stone movies." They finally came up with "Children of the Revolution," a T-Rex

song, popular in England and Australia, but not so well known in the U.S.

Moulin Rouge had a two-year pre-production where songs were tested, the script was fine-tuned and actors rehearsed their parts. "A lot of the music was recorded in pre-production at Baz's house/office, called Iona, a big old mansion in Darlinghurst, Sydney, in a very organic environment, not the hardcore studio environments where you have bulletproof glass between the control room and the performers," says Monstead. When songs changed or had to be re-done prior to shooting, the actors recorded in studios all over the world, depending on where they were at the time. The bigger pieces, some requiring an 88-piece orchestra, were recorded in less organic recording studios.

During shooting, the music department came up with a modern way to solve immediate problems that occurred on set. "We had a portable recording booth, which sat at the edge of the soundstage where we were shooting, so at anytime we could put an actor in there and say quickly, 'Let's redo this line,'" Monstead explains. "Because everything was recorded on ProTools [audio recording workstation] and straight onto the hard drive from the beginning, it meant we were very flexible."

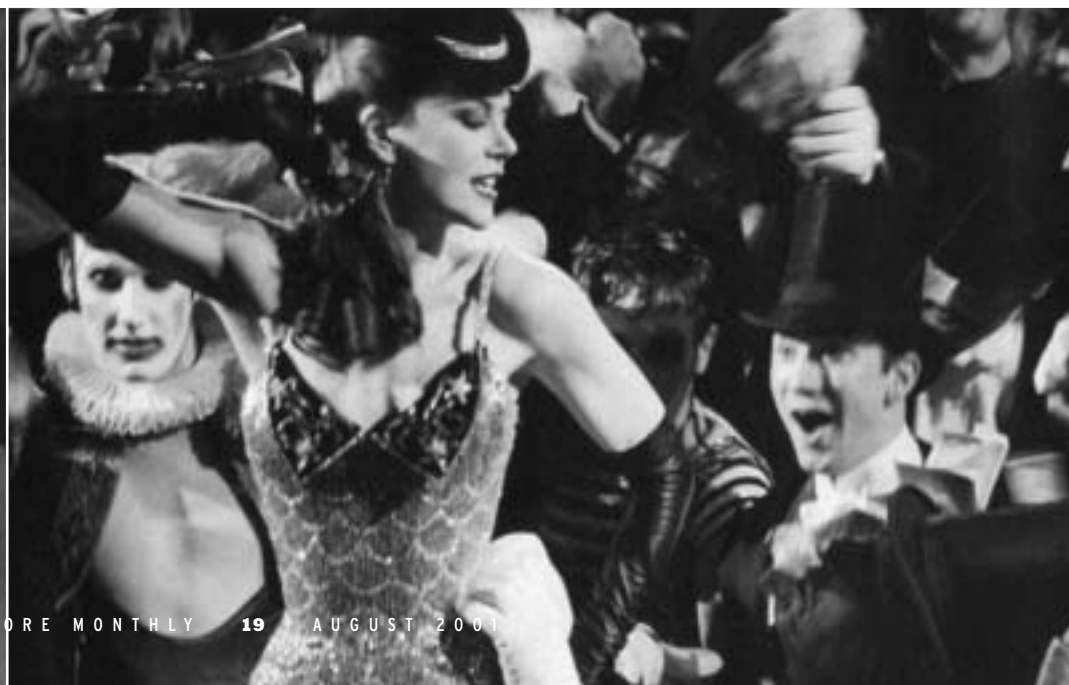
Monstead, 28, who is also the head of A&R of Bazmark Music, is very proud of the final product. Did it ever daunt him to be working on such a huge music-related movie? "It never seemed quite as scary as I think it would if

someone showed me this movie now and said, 'We're going to make one of those.' I would just run for the hills."

Of course the *Moulin Rouge* ride is far from over for Monstead. Not only is the DVD being prepped for a December 2001 release, Monstead is also putting the finishing touches on a second volume of music. "At first we wanted to release an enormous double album that was an impractical thing because of time constraints. We had to deliver the music for the film and the album at about the same time. It was going to be too much to do all at once, so we're working on the second volume now. And we'll take it to the record company and say, 'How about releasing it?' There's a general sense of enthusiasm all around because the first album was a real good performer."

This is a relief for film-score lovers, since none of Craig Armstrong's career-high music—Satine's beautiful "death is lurking" theme and the eclectic end title bolero being the most impressive—made it to the first volume. Also sadly missing were the uproarious "Like a Virgin" number and the medley of "Lady Marmalade" and "Smells Like Teen Spirit."

With the recent renaissance of non-animated musicals like *Dancer in the Dark* and *Hedwig and the Angry Inch*, as well as musical numbers popping up in movies (the brilliant non sequitur song in *Magnolia*), *Moulin Rouge* will be seen as either the starting point to the return of movie musicals, or a great anomaly ahead of its time. **FSM**



THE King OF THE Hip

A Quincy Jones Retrospective: Part One (1957-1967) BY MARK RICHARD HASAN

Though better known today as an award-winning record producer, Quincy Jones has worn many hats in his lengthy career in the worlds of jazz, film, television, fusion, pop, dance, rap and R&B music.

Before digging into his lengthy film and television oeuvre, it's best to start with a preamble covering his early years in jazz, which acted as a stepladder to his prolific career as a top film composer in the '60s and '70s. Starting out as a jazz trumpet player, Jones eventually demonstrated strong skills as a composer, arranger and producer, leading his own big band in the 1950s and recording a handful of albums for Prestige, ABC-Paramount and Metronome.

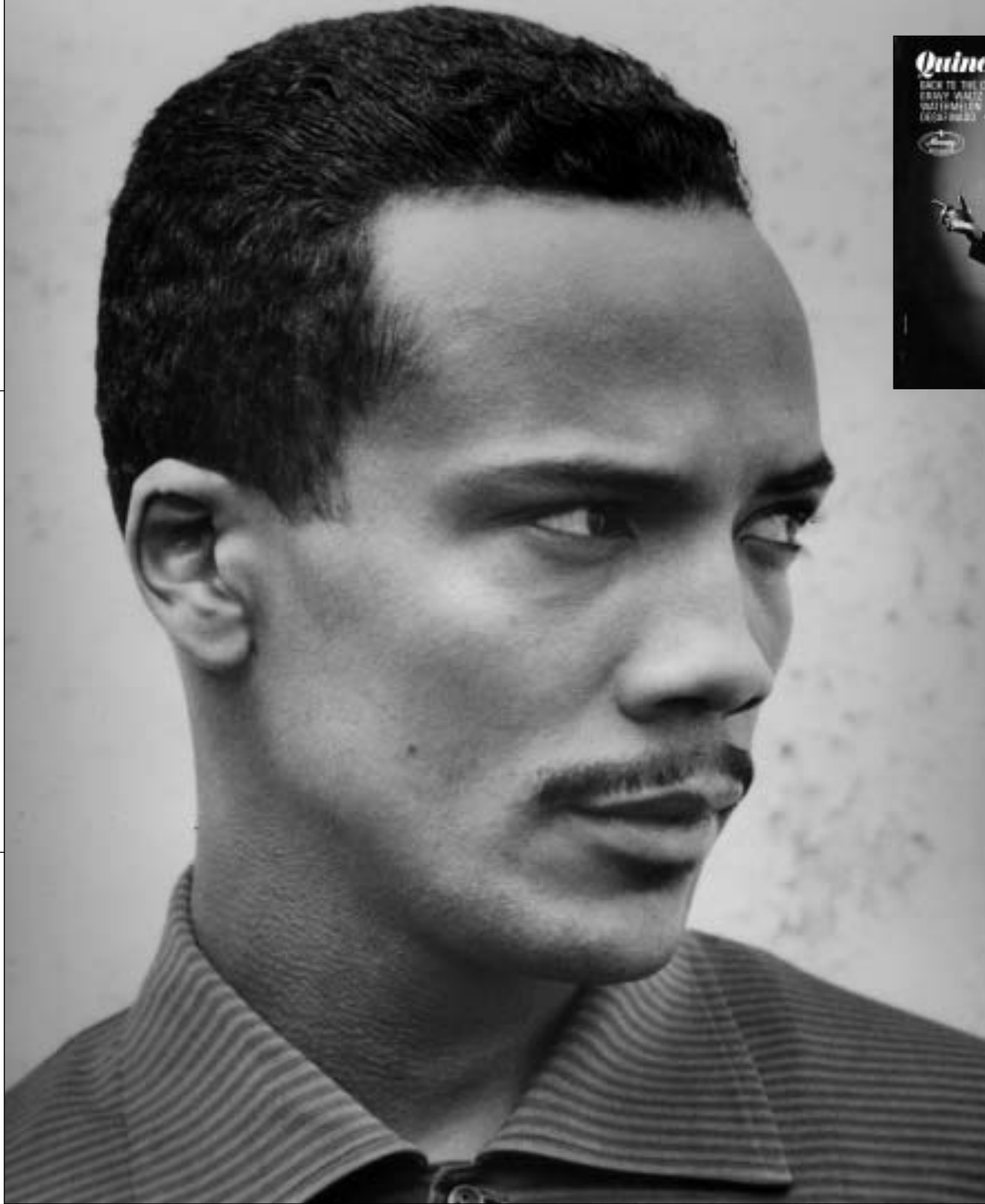
Go West, Man! (reissued by Chess Records on CD) is a 1956/57 recording session, originally released by ABC-Paramount. *This Is How I Feel About Jazz*, Jones' second album for the label, is also available on disc (GRP), with a few "bonus" tracks culled from the *Go West* album. Both CDs are outstanding examples of Jones' skill as a band leader, guiding greats Benny Carter, Art Pepper, Shelly

Manne, Zoot Sims, Art Farmer and many other incredible musicians through some classic standards and a few Jones originals.

The year 1959 marked the start of a seven-year association between Mercury Records and the ever-busy composer-band leader. Beginning with a few albums under Mercury and its Paris-based EmArcy division, Jones soon parlayed his skills as arranger and producer to a position in 1961 as the first African American vice president of Mercury's New York division.

The early Mercury albums included a few live performances—*The Great Wide World of Quincy Jones Live* (1960) and *Live at Newport* (1961)—and polished studio recordings, such as 1959's *The Birth of a Band*; all of these have been reissued on CD.

In 1961 Jones also recorded an outstanding album for Impulse! *The Quintessence* (available on CD from MCA). Among the eight big-band tracks are three Jones originals. Once again outstanding musicians such as trumpet players Freddie Hubbard, Clark Terry, Thad Jones and altoist Phil Woods contributed some fine solos. The session also included busy tenor saxophonist Oliver Nelson, a brilliant writer, gifted player and prolific producer for Verve, Flying Dutchman and Impulse!, who would later score a number of TV and feature films, primarily for Universal. (Best known for the iconoclastic *Six Million Dollar Man* theme, Nelson's film work is still largely ignored, though *Zig Zag* and his arrangements for Gato Barbieri's *Last Tango in Paris* are currently available on CD.)



"I wanted to write for films since I was 11 years old. I didn't think that it was going to happen, but I kept wishing for it."

**- Quincy Jones to
BILLBOARD
magazine (1995)**

Within a few years, the usual roster of older ballads and classic standards were gradually being subjugated by the increasing influence of pop, lounge and Brazilian samba music, and Quincy Jones' subsequent Mercury song collections—released in CD compilations, and a few individually by Mercury Japan—can be regarded today as time capsules of jazz music in transition. Affected by so many styles, these collections are a peculiar mix of big band, a dab of kitsch, and occasionally bizarre pop song adaptations, such as the Beatles' "A Hard Days Night," the Rolling Stones' "Satisfaction," and some reworkings of movie themes, like Elmer Bernstein's "Walk on the Wild Side," and Ernest Gold's "Exodus," from *Quincy Jones Plays Hip Hits* (featuring a young Lalo Schiffrin on piano).

The biggest drawback to these songs is their brief two-and-a-half to three-minute lengths, giving seasoned pros little chance to offer some lengthy improvisations. Most of

the records have a prefabricated commercial feel to please listeners from every generation. These concise little creations, however, no doubt forced Jones to take stylistically diverse themes and melodies of varying lengths and construct punchy three-minute works using introductory hooks with a little meat, before moving on to the next "Hip Hit." Some of Jones' adaptations are downright clever. Examples include re-visitations of "Baby Elephant Walk" and "The Pink Panther Theme," from *Quincy Jones Explores the Music of Henry Mancini*, in which coarse vocals are synchronized to a bowed string bass, giving the oft-played tunes a little pizzazz.

The best-known composition to emerge from the Mercury albums, however, remains "Soul Bossa Nova," from 1962's *Big Band Bossa Nova*. Canadians have a more personal relationship with the song: for years it was the title track for a '70s game show (*You've Won a GE Toaster!*) that



After **THE PAWNBROKER** (1965), Jones went on to score **IN COLD BLOOD** (1967) and **THE SLENDER THREAD** (1966), one of a long series of films in association with Sidney Poitier.



featured a silhouetted dancer bopping against a multicolored sheet. The song was known unofficially as “The Definition Show Theme”; the Dream Warriors humorously exploited the song in 1991, re-titling their version as “My Definition of a Boombastic Jazz Style.” In 1997 and 1999, Mike Myers no doubt made his fellow Canadians laugh with glee when he devoted entire credit sequences to Jones’ addictive jingle in his *Austin Powers* films.

“Soul Bossa Nova”’s other filmic appearance occurred as a radio source cue in director Sidney Lumet’s feature film *The Pawnbroker*. Lumet had previously used veteran jazzman Kenyon Hopkins to score his 1957 debut film, *12 Angry Men*, and *The Fugitive Kind*, made in 1959—two gritty films that proved a composer from the jazz world was fully capable of writing serious film music.

Film Music Comes Calling

In the liner notes for Mercury’s CD of *The Pawnbroker*, Jones admits to having an early admiration for film composers, quickly becoming aware of each studio’s musical imprint through their impressive composer roster. After excitedly reading veteran Frank Skinner’s book “Underscore,” Jones decided to take a major leap and moved to Paris, where he studied with Nadia Boulanger. Learning the ins and outs of classical and popular music, Jones accepted Lumet’s offer to write the score for the searing dramatic film about a Holocaust survivor, and the painful memories and events that rapidly upset his soulless life as a Brooklyn pawnbroker.

The original *Pawnbroker* album was a stereo re-recording of the film’s major themes and was typical of ’60s soundtrack albums: an uneven mish-mash of jazz themes, underscore, and dialogue tracks designed to appeal broadly to jazz lovers and film music enthusiasts and containing a vocal single for radio play.

Most of Jones’ score is faithfully represented, though, and the session musicians included trumpet player Freddie Hubbard, guitarist Kenny Burrell, trombonist J.J. Johnson and alto/tenor sax contributions from Oliver Nelson.

The film’s primary theme, performed by small orchestra, is a delicate, mournful work that accompanies the film’s prologue (named “Main Title” on the album): an idyllic creek, a cool breeze, swaying field grass, and leaves wafting to and fro; a young Rod Steiger enjoying the company of a loving, extended family. Jones twists the theme with an increased urgency, making us aware of an approaching, unsettled undercurrent. He also uses one of his favorite instruments of the ’60s—the harpsichord—to enhance the opening bliss, and subsequently gives the scene a strange, sardonic quality.

The Pawnbroker’s actual title theme (“Harlem Drive”) is a perfect introduction to the drama that’s about to unfold, moving from a peaceful suburban backyard to the busy streets of Harlem. The three-part cue begins with an optimistic, breezy, big-band phrase that’s constantly interrupted by a belligerent set of brass stabs. A rhythmic pattern on electric guitar propels this secondary section long enough for a few alternating piano, sax, trumpet and trombone solos: brief, fragmentary sound bites that mimic the surrounding big-city kerfuffle. “Harlem Drive” eventually comes to a concise close with Latin percussion, signaling the pawnshop’s location, and the end of Steiger’s monotonous daily drive.

The original soundtrack featured several orchestral passages that aren’t represented on the album. Mostly tradi-

IN COLD BLOOD © 1967, THE SLENDER THREAD © 1966 COLUMBIA PICTURES, THE PAWNBROKER © 1965 THE LANDAU COMPANY; IMAGES COURTESY PHOTOFEST.

tional underscore, they reveal a confident composer paying serious attention to works of his peers. There's a moving four-minute section that follows Steiger's midnight journey from the lower-class apartment of a neglected girlfriend, to the modern tower of a do-good social worker convinced she can bring the memory-scarred man back to life. Performed by woodwinds and strings, it's a delicate, intimate composition that perfectly captures the characters, the physical locales, and bitter, unresolved conflicts.

The film version of "Death Scene" is much longer than the album track, containing a secondary part that uses the orchestra's rapid-fire, spiraling strings and alternating trumpet and sax solos. Heavy dissonance builds to a chaotic climax as an ambulance dashes to the murder scene, while Steiger impales his hand on a receipt stand because he's incapable of voicing his inner pain. The album lacks this powerful section, and the re-recorded "End Title" that immediately follows begins a bit too optimistically, dropping the film version's more gradual transition from a somber intro to a big-band rendition of the "Harlem Drive" theme.

Book-ending the re-recorded score on the CD are two singles, based on Jones' theme: a melodramatic lounge version performed by Marc Allen with small chorus; a Latin-flavored 45-rpm single, recorded in mono, sung by Sarah Vaughan. Both recordings contain oddball lyrics about "trading or selling" a heart in a pawnbroker's shop and maintain an absurd thematic vagueness (since dancing to a Holocaust samba is, well, rather tasteless).

Golden Boy soon followed, a little-known film represented by three theme variations on the same-titled compilation album. Large orchestra, samba and big-band versions of the simple, playful theme are buffered by arrangements of old favorites like "Django"—the longest, and best track—plus chart toppers like Lee Morgan's "The Sidewinder."

Mancini the Mentor

As Quincy Jones admitted in a 1995 interview with *Billboard Magazine's* Mark Rowland, Mancini "was my mentor. When I got into films, he helped me on some musical fronts and on some sociological fronts, too. He was always trying to push the components and elements of what Americana was about...used in a dramatic context. I used to love that challenge because you couldn't get it any place else."

It's clear from his Mancini compilation that Jones admired the composer's suave sound, and though he gave each hit song a fresh twist, Jones inevitably ported some of Mancini's qualities over to his own film themes.

A case in point is *Mirage*, scored in 1965. Starring Gregory Peck and the always underused Diane Baker, the film concerns Peck stumbling through New York City with a major case of amnesia. Low-rent private eye Walter Matthau tries to piece together Peck's traumatic last days, while an ambiguous Baker shields our amnesiac from hired goon George Kennedy.

Slickly produced with authentic locations, the upper Manhattan gloss gave Jones a series of clear musical impressions: sophisticated and smooth, with polished action writing for the inevitable chase montages. The film was a shoe-in for a dab of Mancini, and the title track reflects those sensibilities. Beginning with sharp brass fanfares, bongos and brief hallucinogenic mimicry, the full orchestra plays the lush, romantic theme, embellishing the title credits superimposed over a crisp city skyline.

Unlike his previous albums, Jones chose to include substantial underscore this time, particularly several key action tracks. "Shoot to Kill" contains some heavy brass and percussion writing, with Peck's desperation heightened by layered rhythmic patterns and bluesy vocal effects (later magnified to great success with his score to *In the Heat of the Night*).

"Dead Duck" picks up with the same four-step percussion accents, interspersed with flaring brass. The brief prelude fades into a subtle echo, backed with layered percussion, and a series of soprano sax and piano solos, clarinet trills, and harpsichord flourishes. The whole effect is disorientation, with sustained chords and the immutable rhythmic patterns conveying a man on the run, stumbling around rough terrain, while his pursuers gain ground.

The amusingly titled "A Shot in the Park" is another action variation, and Jones piles on the exotica, combining throbbing percussion and brass, four-note marimba strikes, metallic spoon taps, and a fluttering flute that mimics a primal jungle bird. After a brief, Herrmann-esque pause, the rest of the track is left to the lower brass and percussion. Though Jones is essentially repeating the same rhythmic patterns during the action sequences, the instruments' timbre and structured dynamics clearly convey Peck's desperation and confusion and help propel director Edward Dmytryk's montages to their maximum potential.

"Purple Prose" is a largely improvisational rendition of the *Mirage* theme, performed on harpsichord. Like some of the score's piano solos, the style and fusion of jazz and classical recalls Erroll Garner's work in his 1958 two-volume series "Paris Impressions," in which the veteran pianist performed a number of songs on harpsichord.

Like *The Pawnbroker*, the *Mirage* album is a re-recording, with slower pacing and longer pauses benefiting a few solos. There's also a drippy vocal version of the title theme, and an exotic instrumental rendition, featuring wordless chorales, melodramatic strings from some '50s soap opera, and a percussion section apparently borrowed from an MGM Polynesian epic.

Even from the above three scores, it's clear Jones' path as a film composer wasn't particularly different from today's hot writers. Noirish jazz, urban jazz, bossa nova, Mancini vocals, pop fusion: all musical styles that came and went, sometimes suitable for a film project and sometimes reflective of a studio or producer in search of album sales. Jones moved with the times and progressed from big-band jazz to more of a laid-back lounge approach with full orchestra. The next step, of course, was a little bit of pop.

Funny Business

Known primarily for Cary Grant's 60th and final film appearance, *Walk Don't Run* was a remake of the famous 1943 George Stevens screwball comedy *The More the Merrier*, about a single woman who shares an apartment with a younger and an older man during a World War II housing shortage. Transposed to the 1960 Tokyo Olympics, the film starred Grant, Jim Hutton and a young Samantha Eggar.

Jones uses some familiar string arrangements and muted brass, but the electric bass gives the score a much more pop-oriented feel. Jones also chose to incorporate Toots Thielemans' harmonica, firming an association with the musician that would result in several standout albums a few years later.

Another unique stylistic change is the daffy title track, "Happy Feet," which recalls the zippy tone of Neil Hefti's

"Mancini was my mentor. He helped me on some musical fronts and on some sociological fronts, too. He was always trying to push what Americana was in a dramatic context."

**IN COLD
BLOOD
received an
Academy
Award
nomination
for Original
Score—the
first for
Jones,
or any
African-
American
composer.**

Barefoot in the Park theme. The vocal version includes liberal whistling, slick chord progressions and processed vocals that resemble Alvin and the Chipmunks trying hard to maintain polite composure and discipline.

The rest of the album reflects the more apparent comedic moments in the film, sometimes mickey-mousing obvious facial ripples, and though flush with glee, *Walk Don't Run* is beautifully orchestrated by Leo Shuken and Jack Hayes, with vocal directions from Dick Hazard.

The Mainstream CD (with a silk-screened composer credit to Elmer Bernstein!) contains the original album tracks, plus three previously unreleased cuts, including an alternate "Happy Feet" vocal. Four unrelated film themes—performed by Harry Betts and His Orchestra and including Jerry Goldsmith's driving *Cain's Hundred* television theme—fill out the album.

Jones' association with Mercury Records came to an end with the 1966 soundtrack album *The Slender Thread*. For Sidney Pollack's feature debut—story of a man (Sidney Poitier) keeping a suicidal woman (Anne Bancroft) on the phone until police intervention—Jones used an unusual array of fresh sounds, blending various rhythmic snippets with big-band segments, twisting between disparate tempi to reflect the alternating emotions of two characters who meet via telephone.

"Threadbare" uses a tight rhythmic pattern, mimicking a busy signal, backed by strings that at first play an extended note in tune with a conventional dial tone. A constant flow of raw organ riffs reflect the character's unstable mind, and the orchestral flaring that inaugurated the cue returns for a few stabs. Jones then swerves the extended passage into a big-band refrain of the film's title theme; though this section conveys Bancroft's hyper-focused goal, the organ riffs let us know she's still bent on a path of self-destruction. "Psychosis" accompanies a montage where a technician runs through a maze of telephone switches, trying to pinpoint Bancroft's location, while Poitier keeps her on the line. To enhance the unease, Jones opts for several layered rhythmic textures—a jazzy, bass-heavy heartbeat; leg slapping and finger snapping—and low marimba strikes that, rather oddly, evoke cold, metallic sensations. The woodwinds repeat a bluesy phrase, while harsh organ improvisations convey the emotional strain and desperation of the cross-cut characters.

Polygram, regrettably, never followed their *Pawnbroker* and *Deadly Affair* disc with a *Mirage* and *The Slender Thread* CD—which exist only as two very badly pressed, drainpipe-quality LPs released by Mercury Records (SR-61025 and SR-61070, respectively). It seems the company's vintage soundtrack series more or less died out after the first batch of 1996 reissues, so these two remain available on two disgraceful albums, seemingly mastered with a used toothpick.

In 1967, Quincy Jones wrote five scores that together show an artist in search of meatier assignments. With *Enter Laughing*, Jones wrote one of his last traditional big-band scores, partly because the film, directed and co-written by Carl Reiner (based on his novel and the adapted stage play by Joseph Stein), takes place in the '30s.

A contemporary melody and groovy bass are nicely contrasted with clarinet and lofty flutes that harken back to the days of Laurel and Hardy (or at least reflect the setup, execution and punchline of a visual gag). Much of the album is a variation of the main theme, and though pretty repetitive, the bouncy tracks are slickly arranged for orchestra,

light pop and big band, plus two vocals with Mel Carter singing Mack David's sappy lyrics. Nelson Riddle or Johnny Mandel could have written a similar score, though Jones' trademark blues groove and persistent harpsichord make the score more unusual.

The Liberty LP (LOM/LOS-16004) has yet to appear on CD, and though there are plenty of theme arrangements for every fickle ear, the album also includes two vocal tracks by Carl Reiner, with the director explaining their existence in the album's original liner notes: "I must say it is beyond me why Quincy Jones let some guy sing 'Pennies From Heaven' and 'Ha-Cha-Cha,' just because he was standing around with a megaphone and begging. Actually, we added those two vocals as a result of the fun we were having during the recording session. They were cut out of the movie to protect the innocent...you!"

Filling out *The Pawnbroker* CD is the Brazilian-flavored *The Deadly Affair*, Jones' second score for director Sidney Lumet (and originally released by Verve Records). Astrud Gilberto croons the title track, "Who Needs Forever," and the intimate jazz combo, supported by small orchestra and a cachet of female vocals, recalls some of the smooth lounge music Henry Mancini composed for Blake Edwards' early-'60s features. Most of *The Deadly Affair* album in fact is variations on the main theme, with a handful of very brief dramatic cuts tucked in-between. Pianist Hank Jones gets a few bars for some colorful solos, but he's often subjugated by the rest of the orchestra, and some stylized, ethereal vocals.

The score, however, greatly benefits from a solid and diverse percussion section, with a few all-too-brief sax solos. Though not a breakthrough work, Jones' Brazilian riff is a late-'60s update, smoothening some of the more aggressively dramatic (and eclectic) territory carved out by Eddie Sauter and Stan Getz in their landmark score for director Arthur Penn's loopy 1965 film, *Mickey One*.

Getting Serious

When approached to score Oscar-winning screenwriter Sterling Silliphant's searing adaptation of John Ball's detective thriller *In the Heat of the Night*, Jones must have sensed the project was the perfect chance to move away from fluffy comedies and reinvigorate his creative juices by revisiting the musical heritage of the American South. Combining pop, jazz and blues, *In the Heat of the Night* remains one of the composer's most endearing works, and luckily United Artists had the sense to let Jones put plenty of original score tracks on the album.

Ray Charles sings and plays piano on the vocal and instrumental title tracks. Unlike standard, audience-pleasing movie songs, "In the Heat of the Night" (lyrics by Alan and Marilyn Bergman) deals with the difficult realities faced by the main character. Ray Charles' voice perfectly captures the emotions the young black detective from Philadelphia (Sidney Poitier) feels when he's sent to a rural Southern town where he must tackle the town's racist behavior.

Ray Charles' rendition is also heard over a brief sequence in which Poitier is driven to a local cotton plantation by the town's police chief, played by Oscar-winner Rod Steiger. Flanked by vast fields and large groups of impoverished cotton pickers, the chief turns to the detective and sarcastically remarks, "None of this for you, eh Tibbs?" Jones' score then mimics the rising, wide visuals, and follows the remaining drive as the police car stops at the foot of an immense Georgian mansion.

Because *In the Heat of the Night* draws from the richness of the blues, Jones' music is textured with vocal, percussion and rhythmic ideas that assist in the development of the film's many conflicts: the urban, pop-jazz fusion representing Poitier's arrival from Philadelphia; the straight blues for the rural town. The orchestral underscore merely firms up the film's narrative and acts as a stewing pot, where the film's cultural, racial and ideological ideas simmer.

MGM Home Video released the film on DVD, with a commentary edited from interview segments with cinematographer Haskell Wexler, actors Rod Steiger and Lee Grant, and director Norman Jewison. Jewison only mentions Jones three times, though he does provide one anecdote: for the stirring action cue "Shag Bag, Hounds & Harvey," he instructed the focus puller to follow fleeing Scott Wilson across a large bridge, while zooming in sync with a rhythm Jewison was singing close by. Jones was subsequently asked to score the scene with a set tempo in mind, and the album preserves the original cue, of which the first third was dropped, and director Jewison had sections recut and remixed to suit the chase sequence's editing.

Because Jones was asked to write the film's source cues, the original album and CD contain "Foul Owl," "It Sure Is Groovy!" and "Bowlegged Polly"; the latter features an early vocal by Glen

the troubled past of the killers; the lead police detective, who maintains an arm's length fascination and borderline empathy for the soon-to-be-executed men; and the innocent family and their final moments before being shot, hanged and slashed in their own home.

Though credit must also go to ace orchestrators Jack Hayes and Leo Shuken, the sound is very much a mature Jones, building on the experimental ideas from *In the Heat of the Night* and creating daring, wholly new sounds. With the exception of the Latin source "Nina," featuring Spanish vocals by Gil Bernal, the rest of the mainly non-melodic score addresses the film's complex perspectives.

Brooks' film is unrelenting: the stark visuals, deep black-and-white photography, and authentic locations make it impossible to approach *In Cold Blood* like a standard crime drama. As in Hitchcock's *Psycho*, director Brooks used editing to imply graphic violence, and covers every moment in the Clutter home with excruciating patience; the audience isn't allowed to leave until they see exactly what happened that night.

The performances by Scott Wilson and Robert Blake are equally powerful, and the inclusion of flash-cuts and montages from their bruised youth function as staccato stabs and musical phrases. In that sense, director Brooks already wrote the film score's solo



Campbell. All three songs, in addition to the title theme, were collaborations between Jones and the Bergmans.

Some of the older United Artists soundtrack albums suffered from a pinched sound, and *In the Heat of the Night* still has that unfortunate flaw. Though true stereo, it's a dry recording that sounds like a dub made from a two-track recording. (Duke Ellington's *Paris Blues*, also reissued by Ryko, has the same character, though a few separately recorded mono tracks were "tweaked" by UA to blend with the authentic stereo cuts.)

Ryko's *In the Heat of the Night* CD was one of their first soundtrack reissues, and it contains separately indexed dialogue tracks between selected music cues. The CD also includes Jones' bouncy score for the film's 1970 sequel, *They Call Me Mister Tibbs!* which will be examined in the second part of this retrospective. Confident that his new palette of sounds could function in serious dramatic underscoring, Quincy Jones moved on to his best film score to date.

Reaching Maturity

In Cold Blood remains one of the finest examples of crime docudrama. Writer-director Richard Brooks took Truman Capote's devastating book and established a flashback structure that's become standard in the genre, particularly in television. Brooks took the lurid tale of two losers who slaughtered a family for a few dollars, and presented the sickening tragedy from several angles: the naïve killers literally searching for "farmer's treasure" and finding mere milk money; the police investigation that uncovers

parts. What *In Cold Blood* needed was a solid baseline of tension, and some underscore, to smoothen the film's structure and scene transitions.

The re-recorded Colgems album (COS/COM-107; currently unavailable on CD) telescoped Jones' non-melodic selections, and though the pacing is somewhat slower, the album is a faithful reproduction of the original score. *Blood's* original score tracks are more threadbare and lack the processed echo present on the stereo album; the result is a recording that hyper-focuses instrumental sound effects and solos, sharpening the music's overall tone for the film's punchy mono soundtrack.

Quincy Jones tackled the film by writing music that's never fully developed, composing mercurial segments to create a heightened sense of constant change. Perhaps the best example is the film's "Main Title," which begins with a shrill over the Columbia Pictures logo. A bottle-clanging motif follows, and an aggressive march moves us to a bus on a dark highway. Brass and strings rise in a tonal mode, pausing on a sustained chord, while arpsichord plays a skittering pattern. The brief rest ends as wood knocking and a dynamic bass section surges upwards, culminating in a bizarre, fused bellow. Another rest appears, with Herrmann-esque strings gliding down a set of foreboding steps. A string bass riffs a descending blues pattern, and processed, metallic knocks lead into bottle taps. An undulating snare drum glides to a five-note string slice, only to be interrupted shrilling flutes that clear the stage for a trumpet mouthpiece buzzing a

(continued on page 46)

If you're planning to record a classic film score, you probably won't be able to find anyone better able to reconstruct the score than John Morgan. A word of caution, though. If the score calls for tuba, you might want to think twice before asking Morgan to play that part in the recording. Composer Bruce

scores we do, well, most of the films, only show up on Turner Classic Movies, American Movie Classics, or video. When I was growing up, these classic films were on television all the time. We had Early Shows; Late Shows; Late, Late Shows, and you could find them from afternoon to early morning. Not so anymore. Many of these films have no connection to the younger people today, so what we are really selling is not the films, but the music. Film music of the '30s, '40s and '50s was filled with invention, quality, and solid musicianship, both in performance and in composition. Music was more important to films then. Of course, it was more melodramatic to match the films, but that is what makes the music so interesting and listenable as music today. If someone likes good symphonic music, they should like our film music series. If film music is only a reminder of the film to you, then of course, this music will have little meaning.

"If Marco Polo had to exist with sales [from] *FSM* readers and only film music fans, we would have been out of business

SWEATING TO THE CLASSICS

JOHN MORGAN GETS THE
DETAILS RIGHT FOR
MARCO POLO'S GOLDEN AGE
RECONSTRUCTIONS

Interview by Roger Feigelson

Broughton reflects on his experience with Morgan during the Vietnam War:

"We both played in the 28th Army band in Monterey at Fort Ord. John auditioned for the Army band as a tuba player. He hardly played tuba at all, but he knew he didn't want to shoot or get shot at. He played lousy, but the guy who auditioned him couldn't get an early release from service until he found a replacement. John was good enough, so he got in. It was a long time before anyone knew how he really played, but by that time the guy he replaced was long gone."

One cringes at the thought of a badly played tuba. Okay, no more tuba playing for John Morgan. We're not here to roast Mr. Morgan, however, but to look at the intricacies of his work for Marco Polo.

There seems to be a preference among younger film score fans for contemporary music, so I asked Morgan what could be done to get these collectors (you, most likely) to experiment with the older, classic film scores.

"Most film music fans are more interested in the music of their time, for their films. This is normal for popular music. Most of the films we do are fairly unknown to the average film music fan. The

years ago. I think I heard that none of the *FSM* CDs have sold out yet, and (depending on cost) our

Marco Polo discs have to sell a minimum of 5,000 to break even. If Marco Polo wasn't a classical label and if we didn't cross over to classical buyers, we wouldn't survive. I am proud to say our recent *Son of King/Most Dangerous Game* CD was among the top 10 in sales in the classical arena. Tower Records and Virgin are starting to put all our discs in a separate bin on display. Slowly, this music is getting respect as *music*."

Is This Any Way to Run A Music Department?

I asked him point blank why he had a job. If some of the studios weren't so negligent, Morgan should be able to say, "I want to record *King Kong*" and be shown a stack of boxes containing perfectly preserved parts, conductor book and score. Rarely is that the case.

"Since all the music we do is unpublished (at least the original

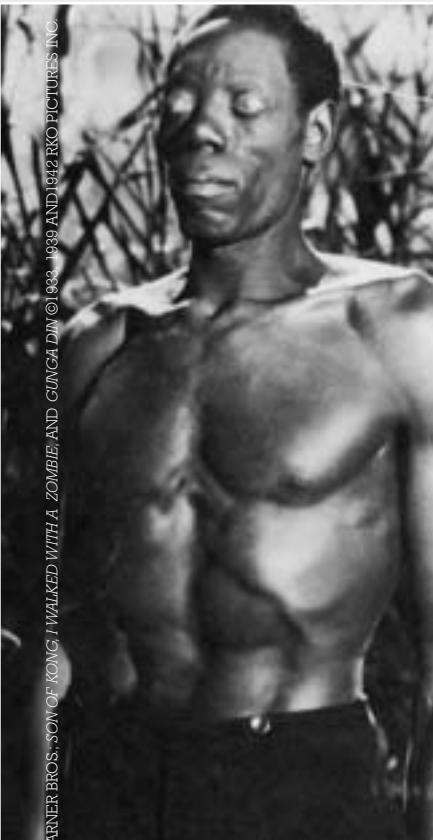


cues, as opposed to concert suites), it is always a chore putting things together for a re-recording. Even when we have the full orchestrations, original instrumentation parts, etc., there is a tremendous amount of 'fixing up' because the music was meant only to be performed that one time. The very best studio as far as keeping stuff is Warner Bros. All their scores and parts were sent to USC. This is a happy circumstance, because Warners had one of the best music departments, with top composers such as Steiner, Korngold, Waxman, etc. Although when we do a Warner score, we still find that some full scores or parts here and there are missing. Even when the parts are available, they may be so marked up by the original players that new ones have to be made. Also, the custom was never to correct the full scores, but the proof-readers would put little check marks in blue on a questionable note or rhythm. Sometimes the music is so difficult to

beefed up woodwinds, unusual ethnic instruments and percussion are concerned.

"Most people don't realize that oftentimes the studios no longer own the music. They own the paper the music is on, but it is the publisher who really owns the music. Many studios in the old days had their own publishing arms, but over the years they sold off their publishing arms to companies and only own the performance of the music with the film. They don't make any money on our re-recordings, and sometimes it is more of a pain to provide material to us than to simply say no. Oftentimes they don't know the legalities of the music, and to do a check with their lawyers can be so expensive that you would be better off not doing a score."

Morgan's comments really show that film music was, especially in early days, never intended to have a life of its own outside the film. The unfortunate truth is, even today, there are only a few who appreciate this second life for film music. Fortunately, more and more people are being exposed to film music as



WARNER BROS.: SON OF KONG; I WALKED WITH A ZOMBIE; AND GUNGA DIN ©1932, 1939 AND 1942 RKO PICTURES INC.



THE GOLDEN YEARS: A sampling of music restored, including Frank Skinner's *GHOST OF FRANKENSTEIN*, Max Steiner's *THEY DIED WITH THEIR BOOTS ON* and *SON OF KONG*, Roy Webb's *I WALKED WITH A ZOMBIE* and Alfred Newman's *GUNGA DIN*.

read and so marked up, it would take less time for me to orchestrate it! All the music we do for Marco Polo goes up to Brigham Young University for safekeeping. Hopefully, it will be used for new recordings in the future.

"I must say we have had generally great luck with almost all the studios we have dealt with: Warners, Fox, Paramount, RKO music at UCLA. The exception is Universal. Although Universal never kept pre-1948 scores, many of their conductor books can be found in private hands, so at least we can do their music. The studios and universities we have worked with have one thing in common...someone cares about this music and cares about it being recorded and preserved. People like James D'Arc, John Waxman, Ridge Walker, Danny Gould have always been very helpful.

"Since I prefer dealing with primary sources, I go to the original sketch or score. I have nothing against concert suites, as they are prepared for live performance, but with a recording I feel we should do it with all the idiosyncrasies of the originals as far as nontraditional symphonic instruments like saxes, choirs,

orchestras are including it in an increasing number of performances, and, hopefully, that will translate to sales of film music recordings. Or at least people will pay attention to the music when they watch a film.

Of course, a poor dub in a film can make it hard to appreciate even the best of scores. It can also make it a huge challenge to reconstruct, as Morgan describes with regards to his biggest challenge yet.

"The worst-case scenario would be something like our Roy Webb project. I had conductor books to work with, but they were very sparse and rarely had any instrumentation listed. On top of that, the music in the mixed film soundtrack was dubbed so low; it was very difficult pulling in the nuances of orchestration and replicating it. Since I did have some full scores for Webb films of the period, I was able to see and hear things that were in the

GHOST OF FRANKENSTEIN ©1942 UNIVERSAL CITY STUDIOS; THEY DIED WITH THEIR BOOTS ON ©1942

music not apparent on the soundtrack, little details and niceties of orchestration, so I was able to add similar touches to my orchestration, making it more authentic to the original music rather than just orchestrating as I would for any composer. When I have orchestrated for North or Broughton or Fred Steiner, I was the one and only orchestrator for those cues and that would be the “original” orchestration for this music. I could always call up Bruce or Fred or Alex and ask them what they meant or something like that. With these older scores where everyone connected with them is dead, it becomes more a guessing game in some respects, but a guessing game based on a firm knowledge of what they would do in similar circumstances.

“Korngold’s *Captain Blood* was another tough one. Although a Warner film, many of the full scores were gone, and I had to orchestrate from very rough conductor books. In fact, the film was so rushed, a couple of cues I had to do from a surviving violin part, which was used as a conductor book!”

A Kong Fit for a King

King Kong seems to represent well John Morgan’s vision of how these recordings should be done, particularly because there was already a re-recording (on which he had worked) on the Southern Cross label.

“What Fred Steiner did in that 1976 recording was marvelous. We were limited to something like 50 minutes of music for LP. Chris Palmer orchestrated the music from Max’s sketches. I picked the cues to do. It was very exciting, although I felt much of Palmer’s orchestrations were overdone. Max knew what he wanted and indicated things in his sketch. Palmer would add octaves and add all kinds of percussion not indicated, which I think made the music bloated at times. Steiner wanted the inner lines to be clear. As this score is very important to me personally, I knew I would do another version of it someday, once I got with Marco Polo and started this series. I went back to Steiner’s sketches and made sure his desires were met. *Kong* was sort of a combination of a full orchestra and dance band, with saxophones and stuff. I wanted to get back to this sound, but do it without the restrictions of a 45-piece orchestra Max and his original orchestrator Bernhard Kaun had to work with. There are many little details Steiner wanted, but just couldn’t implement in 1933, so I feel this is the *Kong* Steiner would have desired if he had written it at Warner Bros. just a few years later. My loyalty in these recordings is always with the composer. What ends up on the soundtrack is usually a compromise. I want the music to be heard in its best light.”

While the passion and attention to detail were always there with John Morgan’s projects, they were initially greeted with some skepticism. The early recordings had fallen victim to poor recording or engineering conditions.

“Our first two Marco Polo recordings were done in Berlin in a church. The acoustics were very watery and I never felt this sound was correct for our series. This music needs crystal clarity in



recording where you not only get to hear the inner lines and orchestration, but still get a full sound with the string overtones. So when we had a chance to go to Moscow, Bill and I were happy because the recording was more to our liking and they were very open to our suggestions. After many recordings and trying different things, we feel we hit our peak in 1998 with the recording of *They Died With Their Boots On* and *The Egyptian*. Finally we had the best of both worlds: detailed recording pickup with the full orchestra sounding real, not pinched.”

Picking the Hits

Marco Polo has always given Morgan free rein to decide which scores he’s wanted to record (even as far as redoing both *Ghost* and *House of Frankenstein*). Now, with about 25 CDs out, it’s interesting to see how Marco Polo’s views might have changed.

“The great thing about Marco Polo is they have never said *no* about anything. Although our series is always among Marco Polo’s best sellers, this series is also their most expensive. We do music that you just can’t go somewhere and rent score and parts and perform it. Many times, entire new orchestrations must be prepared. *King Kong* was over 600 pages of orchestration. Then new parts had to be prepared for the orchestra. Add to that all the photocopying and stuff, DHLing to Moscow, you have quite an expense. Also with film music, it is often played with odd instrumentation setups. Many times, five clarinets are needed, not to mention other special instruments. When we did *The Treasure of the Sierra Madre*, we needed four mandolins, two guitars, two marimbas, accordion, harmonica and also a full choir for one cue. Marco Polo really is a classical label, and it makes them happy that we are reviewed so positively in classical music magazines. I think I get the biggest thrill when a reviewer says what great music it is, although they are unfamiliar with the original film. This shows me they are reviewing the music, not the film or not the film score.”

That naturally leads to the next question: what defines a successful release? Is it the mere fact that it got done, or does Marco Polo expect a certain number of units to be sold? Which titles were most successful? Which were disappointments from a sales perspective?

“Generally, our series has done better and better every year. As we become more known as a series, I think buyers make it a habit to buy the Marco Polo Film Music Series. We also make sure we have all our CDs listed in the booklet and, hopefully, if a buyer likes what they hear, they may try something they might not be familiar with.

“Two of our earliest recordings were Universal music for some of their classic monster films, with music by Hans Salter and Frank Skinner. I believe



these were the first serious re-recordings ever of these two fine composers. Although they don't have the name recognition [of] Korngold or Steiner or Herrmann, their music is first rate, and I knew these would be successful because there is such a fan base for these films.

"A lot of Korngold has been done, so we picked some of the 'lesser' titles that really have no real hook other than Korngold. The movies themselves are quite lousy! But there is absolutely first-rate music in both *Another Dawn* and *Devotion*.

"In a wide margin, *King Kong* was our best seller. Of course, the film itself is an absolute classic and the music terrific. Also Steiner's *The Treasure of the Sierra Madre* is selling fine....again a well-known film and classic score. *The Egyptian* did very well, as did *Moby Dick* and *Garden of Evil*. The weakest, I believe, was our

we prefer letting the music determine how much we put on an album. In other words, I put on tape all the music portions from a film we are contemplating doing. I live with that for a while and start whittling it down if I find a lot of repetition or too many cues meandering. Some scores need an entire CD as they are so rich with variations and interesting musical cues. Others can be done

in 15- or 30-minute suites. I never like filling an album with oft-recorded titles just to sell it. If we do *Casablanca*, which would sell very well, we would have to record pretty



RECONSTRUCTIONISM: Tuba player Morgan in the U.S. Army (top); With conductor Bill Stromberg at the HOUSE OF FRANKENSTEIN sessions (below); The orchestra and chorus assembled to record THE HUNCHBACK OF NOTRE DAME (left).



Hugo Friedhofer, although I am very proud of that disc. He was one of the best composers of scores, but he doesn't have a 'name,' and the films we did, although wonderful music, didn't have hooks in the titles.

"I am very proud of the booklets for our CDs. They now run routinely around 30 pages, filled with important writings on the films and the music. Our first booklets were written by the wonderful Tony Thomas, who was just about the biggest fan of Golden Age film music I knew. Slowly our booklets got longer and longer, with the fine, scholarly, yet entertaining writings of individuals such as Bill Whitaker, Scott MacQueen, Rudy Behlmer, Jack Smith, Jay Cox, James D'Arc, Ray Faiola and others.

"Although I have a loyalty to Marco Polo and I want every release to be hugely successful, I told them from the beginning I just wanted to do really good music and that some composers or films would not have the needed 'hook' and may not do as well as some others. So I try to space things out with the scores I know will be successful and the ones that *should* be."

Morgan mentioned that he steered clear of re-recording a score that existed in original form and in stereo. So what criteria does he use to decide what scores to record? Was it like throwing darts at a board? There's so much music out there needing attention, where does one begin? He's passionate about Steiner, and so one might think about *Sergeant York* or *Casablanca*. But how does he prioritize? Or are there darts involved?

"We have a large dartboard and plenty of darts. Actually, Bill Stromberg and I often talk about this and we both know if we did one CD every month for the rest of our lives, we still wouldn't get all the stuff that should and needs to be re-recorded. One thing is

much the entire thing, as we have had several suites of highlights already and there is no point re-recording the same suite again—sort of like we did with *The Treasure of the Sierra Madre*.

"I think Marco Polo is the only company that really delves into re-recording music from films prior to the '50s. Most of that music is only available on bad-sounding acetates, if that. There is so much detail, color and niceties in that music that old mono recordings just can't replicate. There are exceptions as we did re-record *Garden of Evil*, and I knew at least most of the stereo tracks existed. When I was working with Nick Redman on *Journey to the Center of the Earth*, I kiddingly told him I love that Herrmann score and if he didn't put it out, I was going to re-record it within two years! *Garden of Evil* is terrific music, but I couldn't stand hearing the dialogue from the film again! When Fox Records let go of the series, we recorded *Garden of Evil*. Always when you do another performance of music, whether classical, opera, ballet for film, you get to hear different things in the music, a different viewpoint. The term 're-recording' is sort of a negative term that can mean something is wrong with the film recording that only a re-recording can fix. Well, I prefer the term 'another performance.' When Bill [Stromberg] conducts, he isn't a Rich Little who is mimicking the original performance but a conductor who is re-performing a work with a new orchestra and new recording."

There's no shortage of film music releases these days. Is it possible the market is becoming saturated? There's *FSM* releasing titles, BYU occasionally, Varese; the list goes on. Collectors have

limited dollars, so is this flood of releases diluting sales for any one title, making it harder to release them?

"You bring up a good point here. Collectors do have limited dollars, as most all of us do. First off, *FSM* and *BYU* release original tracks and they offer very attractive packages with superb notes, booklets, and of course, the music. I am sure some collectors just can't find the money for all the releases they would like, but since we have people like Nick Redman and James D'Arc in the position to release this stuff, I think it should come out as fast as possible because in the future, who knows if people like those two will even care about releasing this music. Labels like Monstrous Movie Music, Intrada and Varèse are valuable and I believe they should do what they can to remain in the field. With us, I really don't think anyone else in the world would be doing the repertoire Marco Polo is. Our recordings have spanned [the period] from 1932 to 1970. Even an important score like Waxman's *Objective, Burma!*, which was nominated for an Oscar and was one of Waxman's favorites and most important scores—I doubt any other company would have done a 70-minute re-recording of that title alone. They would have done excerpts or a suite, as they have done, but not a full stand-alone CD. Same with *Mr. Skeffington*. Both these scores offer great Franz Waxman, but both films have little meaning with film music fans. Luckily for us, the classical market has embraced our series. For the most part, film music is very accessible, and a good tune, mood pieces, chases, etc., make a good listen."

What About Dimitri?

Even with this flood of Herrmann, Steiner, Bernstein, Waxman and Korngold releases by a multitude of labels, Dimitri Tiomkin is being virtually ignored. Tiomkin is a tricky composer.

"Tiomkin is one we will do, but there is so much work to do on a Tiomkin score; even the ones that survive will no doubt take me months of preparation to do it correctly. Plus, the budget for even doing a Tiomkin love scene would require more instruments than all of *They Died With Their Boots On*! So I want to make sure Klaus Heymann, head of Marco Polo, is sitting down and in a good mood when I give him the instrumentation requirements. But I am always insistent on doing our recordings with the correct instrumentation and not to fudge. That's why our Steiner score, *They Died With Their Boots On*, was so expensive, because we needed, in addition to the normal orchestra, six piccolos, two Eb clarinets, two soprano saxes and 12 percussionists! When we need choir, even for one cue, I will insist we get choir for that cue. Even in Moscow, it becomes very expensive when you add extra instruments to the base orchestra, which is something like 85."

The effort required to restore each score is incredible. But to Morgan, every last note has been worth it.

"I love this music and feel one reason I was put on this earth is to pay back these wonderful composers by recording their music as best as possible.



They have given me so many wonderful musical moments, I feel I owe it to them, and I am gratified Marco Polo gives us the opportunity to do this stuff correctly. Yes, sometimes this work is just plain overwhelming, especially when Bill and I have to do so much reconstruction and orchestration. The logistics are incredible, and preparing everything to go as smoothly as possible at the sessions is quite daunting. I just feel compelled to do this for as long as we can. No one else would do it."

While Morgan has the power to choose titles he wants, keeping market potential in mind, there are other titles that he personally would love to do.

"There are a few oddities I would love to do, if possible. One would be Schumann's score for *Night of the Hunter*, another would be Tansman's *Flesh and Fantasy*, another would be Toch's *Peter Ibbetson*, Parker's *Curse (Night) of the Demon* and, of course, Skinner's *Abbott and Costello Meet Frankenstein*.

Of course, Morgan can't take all the credit or steal the limelight, as conductor Bill Stromberg has been his steadfast partner through much of this. Only the two of them can bring together the final recordings that have become so well regarded.

"He and I are really partners in this. He has reconstructed music for our series, he is a first-rate conductor and I run all my ideas by him for his input and approval. We work great as a team in Moscow with me in the booth and him conducting the orchestra. Oftentimes I can hear things in the booth that are not audible to him...some little harp detail or something, and since I know the music so well, we can avoid most little problems that creep in. But Bill has a rapport with the orchestra, he knows this music inside out, studies the original film performances and has a dramatic sense that is uncanny. To keep the orchestra together on something like the battle music in *They Died With Their Boots On* without aid of a click track is remarkable. We are a 50-50 team when it comes to these recordings. I wouldn't do it without Bill."

One last thing: While John Morgan may be the best person you could get to reconstruct a score, you probably should avoid asking for his assistance if you have troubles with your stereo system. Bruce Broughton explains:

"His tolerance for machinery, i.e., technology, wasn't enormous. One day in his room, which was on the second floor, his stereo system conked out. He got so frustrated, he threw it out the window and then rushed down the stairs and stomped it into tiny pieces." Okay, no stereo repair consultation for John Morgan either.

But Broughton has something serious to say about John Morgan as well: "John worked with me on *Tiny Toons*. When I recorded the main title, he was the one who suggested the banjo as part of the rhythm section. Maybe that doesn't seem like a lot, but to me that showed he knew the old styles. I think some of his film score reconstructions have been dazzling."

FSM

Roger handles business development and marketing for Intrada and can be reached at rfeigels@intrada.com.

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

BEST ★★★★★
REALLY GOOD ★★★★
AVERAGE ★★★
WEAK ★★
WORST ★

The Score ★★★★★

HOWARD SHORE

Varèse Sarabande 302 066 267 2

12 tracks • 38:34

The Score turned out to be one of the summer's best movie-going experiences. Sure, it was the old story about the veteran thief who wants to retire but is lured back for one last heist, working with a young upstart. But solid performances by Robert De Niro and Edward Norton, and the assured direction of Frank Oz set this film apart from the lackluster crowd of films this year. Rob Hahn's great use of the Panavision frame and a hilarious turn by Marlon Brando doing his best Truman Capote also made this one of the most cinematically satisfying caper films in recent memory.

The film's low-key tone did not stop Howard Shore from coming up with a powerhouse score. Distinctive and fun (and given a good showing in the sound mix), the score shines on this smoothly recorded album. Because Shore only scored moments where the film actually needed it (unusual in today's woefully overspotted cinema), the album tends to have an "on the move" sound, which makes for entertaining listening.

The fact that De Niro's character runs a jazz club gave Shore the chance to combine his characteristic strings- and woodwinds-heavy orchestral sound with a jazz band. In addition to paying homage to classic film noir scores, this style of music also allows Shore to return to territory he previously found so fertile on *Saturday Night Live* and *Naked Lunch*. His main theme (a simple, yet powerful, six-note descending motif for horns) is usually combined with propulsive percussion, with statements from Tim Hagan's sultry trumpet often interrupting or complementing for a brief statement. There is actually a second part to this theme, only

heard in the framing tracks—"Main Title" and "Bye Bye"—which gives a nice symmetry to the album. It's also great to hear a vibraphone in a modern film score.

The album is the perfect length, giving the listener a chance to savor Shore's music before it overstays its welcome. More pensive cues such as "Files" and "Set Up" show up at just the right time to break up the constant momentum established in tracks like "Customs" and "Sapperstein." "Run Late" is a wonderful example of mounting intensity, setting up the fireworks display of the voluminous following cue, "Suspended." Incidentally, *The Score* is a great CD to listen to in a car.

—Josh Gizelt

Brother ★★★ ½

JOE HISAISHI

Silva America 1129 • 15 tracks • 49:47

Composer Joe Hisaishi may be new to some, but he has been writing for film since the early '80s. He first became widely known in America for his score for *Princess Mononoke* (released in Japan in 1997), but I suspect that the more jazz-influenced score for *Brother* (2000) will catch *Mononoke* fans off-guard. *Brother*, a Japanese gangster movie (supposedly, the "brotherhood" of the Yakuza mirrors the relationship between the two main characters in the film), is actually Hisaishi's sixth collaboration with director Takeshi Kitano (*Kikujiro* and *Sonatine* were earlier successful outings). It has been marketed to draw wider appeal by opening in select cities across the U.S. this summer.

The opening cue, "Drifter in LAX," will surprise you. What begins as simple ethnic Japanese drumming, moves into a beautiful theme for solo flugel horn and orchestra. The idea reappears in an extended form in "I Love You Aniki." The music has a feel akin

to Goldsmith's scores for similar films (*Chinatown*, *Malice* and *The Russia House* come to mind). The main theme repeats itself throughout the disc and serves as a long jazz variation set from track-to-track. It even finds a more urban rhythmic version, including record scratching, in two versions that conclude the disc. The "remix" simply uses a heavier backbeat and more percussion—perhaps so you can dance to it with greater ease. The best way to describe Hisaishi's score is a mix between Thomas Newman, Goldsmith and James Newton Howard (in *The Sixth Sense* mode). But this is not meant as a criticism of Hisaishi's work.

The New Japan Philharmonic plays wonderfully, and the orchestra is well-mixed throughout. Forward presence of the harp in the "Solitude" cue is a great touch. The brief "Tattoo" features amazing harmonic shifts as well, as does the later "Liberation From the Death." "Party—One Year Later" begins as a slow jazz piano number with accompanying orchestra and

eventually gains speed.

Halfway through the disc, one wonders: "Is this really music for a violent gangster film?" Then we finally get "Raging Men," the only real action cue. It provides a momentary break from the album's tone, and it no doubt serves its purpose in the film.

Overall, this is definitely worth your time if you love jazz scores. Realize also, however, that while it makes great listening, there is nothing terribly new, musically speaking. The score is an example of well-crafted writing, boasts a great theme and will likely find its way to my "late-night relaxation" pile. (Incidentally, the composer has a website for more information: www.joehisaishi.com.)

—Steven A. Kennedy

Solarmax ★★★★★ ½

NIGEL WESTLAKE

Heliograph • 13 tracks • 40:06

When you're writing music to accompany a movie about the development of the sun—and that movie is going to be projected on the huge IMAX screen—most thoughts of subtlety are discarded. Australian Nigel Westlake was called upon to produce wall-to-wall music for John Weiley's large-format film *Solarmax* (launched by the new IMAX theater at the Science Museum in London), and he delivers an epic, eclectic medley. As the images map humankind's struggle to understand the sun from pre-history through to modern times, Westlake's music makes the journey through different time periods.

Westlake is best known for his score to *Babe* (for which he won the Australian Film Critics' Circle Award for Best Original Music) and its sequel, *Babe: Pig in the City*. But he has also developed his niche in IMAX movies, having scored *Antarctica* and *Imagine*. *Solarmax* is his most impressive score to date, employing a



virtuosic performance from the Sydney Chamber Choir. Westlake himself plays the keyboards and glass harmonica, with support from a full orchestra and specialty instrumentation (Andean panpipes, koto, shakuhachi and bone flute).

Album highlights are numerous. "Starfield" is a gorgeous new age opus that develops into a beautiful violin solo, while *Solarmax* culminates in chorale chanting that Philip Glass would die for. And just listen to the tribal rhythms of "Missa Solis."

You can catch *Solarmax* at one of 19 theaters around the world, or you can wait for it to open at one of 60 more worldwide sites in the next 18 months. Incidentally, this disc has limited release and can only be bought at the Chicago Museum for Science & Industry or from www.rimshot.com.au.

Ethnic, inspirational and grandiose, this is a soundtrack fit for a sun. I wait with anticipation to see what Westlake has in line for the heavens. —Nick Joy

The Music of Cosmos ★★★★★

VARIOUS

BMG Special Products MOC 1100

Disc One: 15 tracks - 71:47

Disc Two: 13 tracks - 67:25

The musical content of Cosmos seemed to create a message of its own—almost as though it were the collective intelligence of the universe pleasantly calling our attention to the lessons at hand. —excerpted from the liner notes.

Carl Sagan's landmark series, *Cosmos*, recently celebrated its 20th anniversary, spawning a "best of" special, deluxe DVD reissue and remastered 2-CD soundtrack, available at carlsagan.com (or by pledging to your local PBS station).

This new release gives us fuller versions of music featured in the original 1981 soundtrack release as well as a wealth of new material. Like its predecessor, this "collector's edition" follows the broad outline of the series, with sound effects providing a segue between many pieces.

The journey opens with the series' signature theme, Vangelis'



"Heaven & Hell, Part 1." It then moves from classical excerpts both baroque and modern (including the obligatory "Mars, the Bringer of War" by Holst) through Louis Armstrong, "Aquarius" from *Hair*, and a "Bulgarian Shepherdess Song," finally forming a sort of "Earth's greatest hits." Additional contributions from Vangelis, Tomita, Synergy and *Cosmos'* resident composer, W.J. Boydstun, provide an electronic touch to the package that still sounds contemporary, despite the fact that some of the performances date back to the early '70s. And it's really the Vangelis pieces that form the backbone of the release. The tunes "Alpha" and "Pulstar" became, with their frequent use throughout the series, indelibly imprinted in viewer's minds. In all, six of his compositions are featured in the set, cementing the importance of his music to the overall sound of *Cosmos*. Certainly the high-profile his compositions received via Sagan's remarkably popular program helped push Vangelis from relative obscurity in 1980 to Oscar winner in 1981.

The attractive packaging includes brief liner notes that serve as a guide to the cosmic journey the music assays. While the original single CD release is still available through amazon.com and other retailers, the remastered edition eclipses it on every front. —Neil Shurle

Exorcist II: The Heretic (1977)

★★★★

ENNIO MORRICONE

Warner Music France 9362-46992-2

13 tracks - 34:59

While Morricone's followers might lament the lack of major new soundtracks this year, 2001 is already shaping up to be a bumper year for stocking up on his back catalogue. Expanded versions of *The Good, the Bad and the Ugly* and *Cinema Paradiso* have already met fan approval, and the long overdue remastered CD release to John Boorman's banal *Exorcist* sequel should be another winner.

In relative terms, 1977 was a quiet year for Ennio Morricone. He "only" scored nine projects compared to 14 in 1976; with that sort of prolific output, you'd still be forgiven for thinking that *Exorcist II* would be a victim of quantity over quality. But you'd be wrong, because Il Maestro's soundtrack actually marks the beginning of a shift away from his Euro-pop extravaganzas of the early '70s to a more Western sensibility. It also features one of Morricone's most beautiful compositions, "Regan's Theme," a harpsichord-driven lullaby that individually merits the purchase of this short Warner France release.

Overcoming an obvious handicap (the audience was expecting a reprise of Oldfield's "Tubular Bells"), Morricone's approach to the project is at once familiar (the melancholic strings in "Interrupted Melody" and the choral chants in "Regan's Theme") and diversified (the atonal carnal growls and groans in the disturbing "Night Flight"). The disco pop frenzy of "Magic and Ecstasy" is priceless! But perhaps the greatest delight in listening to this disc is recognizing sequences that would be later developed in *Once Upon a Time in America* ("Interrupted Melody") and *The Untouchables*.

Part of the criticism at the time of the movie's release centered around the question, "Why did they choose a European composer for this U.S.-based/themed film?" Perhaps the question should be "Why not?" The movie already had an eclectic mix of a British director

and lead actor (Richard Burton), a Swedish priest and African locales, so Morricone's Italian sensibilities sit comfortably in the cosmopolitan concoction.

The liner notes by Christopher Conte are useful, if not exhaustive, and the sleeve folds out into a poster should you have the unlikely desire to pin your inlay to the wall. But it's not the tinted reproductions of movie stills or the dubious Franco-English translation that's under scrutiny—it's the music. And this is arguably Morricone's best score to his worst film. With nearly 400 projects to his name, that's either faint praise or a glowing compliment. —N.J.

The Man Who Cried ★½

OSVALDO GOLIJOV

Sony 61870 • 17 tracks - 53:51

The Man Who Cried debuted at last year's Venice Film Festival and is the latest film by Sally Potter, director of *Orlando* and *The Tango Lesson*. The soundtrack for the latter is evidently a "best seller" (for what that's worth). Here Sony has pulled together disparate music sources for an eclectic mix. The featured artists—and not the composer—are the true focal point of the disc, while the "original music" written by Osvaldo Golijov (his first film) is listed in tiny print on the back cover—by no means an encouraging sign.

Salvatore Licitra, a rising Italian tenor, is featured in six of the cues, half of which are versions (one in Yiddish!) of "Je Crois Entendre Encore" from Bizet's opera *The Pearl Fishers*. The Bizet, while interesting, is simply not a "great" piece. Why you would need to hear it in three versions on the same CD is beyond comprehension. If it helps, the arias appear to have been specially recorded for the film. Licitra, recently signed as a Sony artist, gets a chance to show his skills in two other arias. The one from *Il Trovatore* fares a bit better than the Bizet, but the final high note is strained. Licitra's performance of "E Lucevan le Stelle" from Puccini's *Tosca* is masterful. One can see why he received "encore" requests at the concert Potter's notes mention.

Significant portions of the album feature Taraf de Haidoukos, a Romanian ensemble that performs in the “gypsy” pieces. These four selections show off the amazing musicality of this group. The pieces are evidently “composed” works and if you like this sort of thing you will not be disappointed.

Sally Potter’s liner notes explain how the film was inspired by a piece of music. Ironically, the Golijov arrangement that was this initial inspiration (“Gloomy Sunday”) is here represented by a different, slow-jazz arrangement. There are only four pieces by Golijov included, plus his arrangement of Gade’s classic “Jalousie” for violin and piano.

The Kronos Quartet performs the music written specifically for the film. There are three “original” instrumental cues amounting to about 10:53 of playing time. “Close Your Eyes” opens with a drawn out solo that hints at the Romanian music, while “Cesar’s Song” sounds like a faux gypsy accompaniment piece. “Without a Word” is harmonically interesting; it sounds like something Stephen Warbeck might have written, or perhaps James Newton Howard, but not at the same level of interest. The song, “Close Your Eyes,” performed in Yiddish by Licitra with lyrics by Potter, bears resemblance to the Bizet aria.

As a listening experience, this album leaves a lot to be desired. Sure, it’ll conjure memories of the film. But the whole idea of a disc like this is almost as despicable as the song compilation albums produced to promote blockbuster films.

—S.A.K.

Hotel Paradiso/The Comedians (1967, 1962) ★★★★★

LAURENCE ROSENTHAL

Chapter III CH 37504-2 • 24 tracks • 72:54

Laurence Rosenthal is one of those musicians whose talents have gone frustratingly under-appreciated. Rosenthal, like Michael J. Lewis and John Scott, manages to retain a distinctive and accessible musical personality, while at the same time developing an eagle-eyed awareness for dramatic enhancement. Contrast the engagingly Stalling-esque comic-

romp stylings of *Hotel Paradiso* with the more somber strains of *The Comedians*; Rosenthal is up to the task of varying musical styles, and he pulls both off with aplomb. This particular album—one in Chapter III’s now defunct series of re-releases from the MGM catalogue—could serve as a terrific promotional disc for an underrated composer.

Hotel Paradiso begins with a quirky jig for orchestra, introducing a remarkably flexible motif that he uses to wonderful effect through the remainder of the score. The motif dances through “Friendly Neighbors,” a wonderful little cue with woodwind runs enjoyably reminiscent of John Williams’ comic-adventure style. Rosenthal is clearly approaching the film (a 1966 farce led by Alec Guinness) with his tongue firmly in cheek, and the sense of fun remains infectious throughout. Rosenthal isn’t breaking new ground—he’s updating the ’40s-era cartoon-score style for a ’60s slapstick comedy—but his orchestral effects have enough edge to them that they don’t evaporate from your mind as soon as they dance by. The lengthy “Arrivals at the Hotel” features interesting sections that alternate between melancholy lyricism and straight-ahead comedy, with atmospheric breaks here and there. The score unfolds about as you’d expect it to—the jaunty brass and string effects all gain momentum, leading to the all-stops-pulled-out strains of cues like “Chaos in the Corridor” and “Embarrassing Moments & Happy Surprise”—but everything is just light enough to keep things interesting.

The tone changes quickly with the “Main Title” of *The Comedians*, which begins with a series of crystalline tutti hits leading into a chorus reciting what sound like ironic campaign slogans for then-Haitian president “Papa Doc” Duvalier (no doubt courtesy of screenwriter Graham Greene, adapting his novel). Undulating string and woodwind effects open “Madame L’Ambassadrice,” setting a more pensive and threatening mood for the remainder of the score. Atmosphere takes precedence

over melody with cues like “Port-Au-Prince” and “I Am the Haitian Flag,” with plenty of percussion and chime effects used to evoke mid-’60s Haiti. Throughout there is a feel of tenuous exoticism, shot through with undercurrents of darkness; it’s an appropriately incisive approach to the film’s story. The brief “Arrest at Dawn” churns with bongo rhythms and sharp brass figures, but the tone softens with the sedate strains of “The Blue Guest Room.” The pace picks up with the ferocious, Stravinsky-esque attack patterns of “The Tontons Macoute” and “Operation Jones,” the percussion effects swirling upwards with the orchestra into a maelstrom of disorienting effects. The album quietly eases into the muted “Departures,” bringing the score to an ironically upbeat close. Since Chapter III seems to have closed its doors for good, you may want to grab this release while you can.

—Jason Comerford

Disneyland Park: The Official Album ★

JOHN WILLIAMS, VARIOUS

Disney • 16 tracks • 60:12

Now you can take all the experience from Uncle Walt’s theme parks home with you! If you actually got to ride and see the parts of the park featured here, you can now sit back and relax in your memories. But I’m not sure why you would need this

in your collection unless you are a fan of the Sherman brothers or Disney music in general. Or perhaps you need to hear the two John Williams pieces.

As it is, the CD moves you through different parts of the park and features music from each section. The “Adventureland” section features the humorous “The Tiki Tiki Tiki Room” by the Sherman brothers. There are also pieces from the “Pirates of the Caribbean” ride and from the Haunted Mansion. Then the album veers off to “Critter Country,” “Frontierland,” “Fantasyland,” “Toontown,” “Tomorrowland” and, finally, the music for the “Fireworks Spectacular” which features tunes from more current Disney films, emphasizing *Tarzan* and featuring singer Sandi Patti.

It appears that the older recordings are the originals and have not been re-recorded for the CD itself. That in and of itself may be enough incentive for some to shell out the bucks to explore these arrangements (none of which have musicians credited, except for the “finale”). Of all the music, the pleasant surprise may be “Fantasmic!” which sets out to convert even the most cynical among you.

As for the two Williams pieces, there isn’t much to get excited about. The “Temple of the Forbidden Eye” (3:27) from “The Indiana Jones Adventure” might make a good quiz piece for film music buffs. It opens with the Ark theme from *Raiders of the Lost Ark* and then proceeds to mix connecting tissues from both *The Temple of Doom* and *Raiders*. Included is a choral version of the Ark theme (as in the film) and a couple of action cues (e.g., “Nocturnal Visitors” from *Temple of Doom*). Also included is a brief snippet from *Doom*’s mountain raft ride. The cue concludes with a bit of the “Raiders March” for good measure. The other Williams piece, the ever popular “Star Tours” (4:07), includes an annoying voice-over by an Ewok driver. The opening music includes a hint of the *Star Trek* TV theme and a slowed down version of “Cantina Band.” Included are “Han Solo and the Princess,” music



Rogers and Hammerstein Redux

Oklahoma! ★★★★★

RICHARD RODGERS & OSCAR HAMMERSTEIN
Angel 7243 5 27350 2 0
22 tracks - 76:41

Carousel ★★★★★ ½

RICHARD RODGERS & OSCAR HAMMERSTEIN
Angel 7243 5 27352 2 8
18 tracks - 70:04

The King and I ★★★★★ ½

RICHARD RODGERS & OSCAR HAMMERSTEIN
Angel 7243 5 27351 2 9
21 tracks - 75:49

When it comes to creating movie musicals, the songwriting tandom of Rodgers and Hammerstein is artistically unmatched. Most of their movies (with the exception of *State Fair*) are based directly on their hit stage musicals, but these film versions have always been expanded to make full use of the newer media, incorporating state-of-the-art technology with sweeping locations and grand images. These adaptations were smart, but it's the music itself—especially the efficient and groundbreaking use of songs to propel the action—that have made Rodgers and Hammerstein endure in popular culture. Countless R & H songs have become standards. True, due to their simplicity, some of these tunes have been the butt of disdain and parody (“Getting to Know You” and “Do-Re-Mi” come to mind), but they are intentionally such because many of the shows involve children.

Considering the popularity of the Rhino Records releases of MGM musicals, it's about time that other record labels with equally impressive catalogs started to release expanded versions of these treasured shows. Angel Records had taken up the challenge, and their premiere releases, three Rodgers and Hammerstein musicals, are indeed the cream of the crop. *Oklahoma!*, *Carousel* and *The King and I* each have from 20 to 35 minutes of additional

music—usually dance music or reprises. This is indeed a cause for celebration since it has always been a travesty that dance music, which plays such a vital role in most any successful movie-musical, was usually omitted from various LP releases. Since legendary choreographers like Agnes de Mille and Jerome Robbins re-created their theatrical dances for the big screen, the accompanying pieces of music are not merely incidental; they are as vital (and almost as memorable) as the song numbers.

Agnes de Mille created vital and historic dances for *Oklahoma!*, and to finally have dance music like “Out of My Dream” for the first time is like being able to hear Aaron Copland's *Rodeo*, de Mille's signature ballet, after decades of non-release. Rodgers' skill as a dance-music composer has always taken a back seat to his songwriting triumphs; hopefully, the release of Rodgers' five dance pieces from *Oklahoma!* will change people's perceptions. Plus, the sound quality of this new release is magnificent considering the masters are over 45 years old.

Oklahoma! is the quintessential movie-musical and was one of the first movies to use the Todd-AO film process. This not only enhanced the realism of the picture but also the quality of the sound. Still, *Oklahoma!* belongs to a specific generation, and as such is often ridiculed by future (and current) generations as being unhip and square (terms which, incidentally, have been since deemed “uncool”). *Oklahoma!* is based on a simple story of a girl torn between two men (actually, it's the simple story of two separate girls torn between two sets of men) with the backdrop of the celebration of the new statehood. Like many groundbreaking shows, the actual plot of *Oklahoma!* is its main weakness. For all its hit



songs and memorable images, the second half doesn't perk up until the wonderful title song is rousinglly performed by the entire cast (including the engaging Gordon McCrae and the beautiful soprano of Shirley Jones in her film debut).

Unlike *Oklahoma!*, *Carousel* is a relentlessly dark though brilliantly written musical. But with its many positive virtues (the reunion of Gordon McCrae and Shirley Jones being one of them), the 1956 movie version is a flawed adaptation. The worst change brought over to the film version is the addition of an *It's a Wonderful Life* prologue between *Carousel*-barker Billy Bigelow and a voice from Heaven (which turns the entire film into a flashback). The audience's knowledge that Billy is actually dead sucks all the energy from his wonderful “Soliloquy,” since it's apparent that he will fail in the upbringing of his unborn child. Billy Bigelow is one of musical theater's all-time losers. However hard he tries, he will never be able to free himself from his tragic destiny. When compared with the relentless cheerfulness of something like *Oklahoma!*, the brooding *Carousel*, with its conditional love songs (“If I Loved You”) and melancholy anthems (“You'll Never Walk Alone”) stands out as a one-of-a-kind Rodgers and Hammerstein creation.

Carousel also has one of the finest musical passages in all of Rodgers and Hammerstein's shows: the beautiful waltz that opens the musical and introduces us to the characters. Quoted by the rock group Dire Straits in their song “Tunnel of Love,” *Carousel's* waltz was also the most memorable part of the 1994 Lincoln Center revival

where the actual carousel is built before our eyes during this extended prologue. Thankfully, this waltz has always been readily available on album. On the other hand, there's a notable piece that was missing from the old soundtrack: the beautiful “Louise Ballet,” which follows Billy's daughter's troubled life on Earth (this was also choreographed by Agnes de Mille, but Ron Alexander choreographed the rest of the movie). What starts out as frenetic soon slows into a beautiful instrumental rendition of “Soliloquy” and “If I Loved You.” As with the rest of the bonus material offered by the new Angel releases, it would have been great to have these numbers *without* the incidental spoken words and sound effects, but the almost 10-minute cinematic “Louise Ballet” is a joy to have in any form.

Though both movies were filmed in CinemaScope55 in the same year, *The King and I* would eclipse *Carousel*, receiving more acclaim and Oscar nominations, including Best Picture. *The King and I* was a true spectacle, transporting the viewer to an exotic, foreign land. Combining simple tunes (“Getting to Know You”) with complicated love songs tinged with sadness (“Hello, Young Lovers”), Rodgers and Hammerstein crafted one of the most beloved movie musicals of all time.

Based on the novel, *Anna and the King of Siam* (twice adapted as a non-musical, the latest being the 1999 version with Jodie Foster and Chow Yun-Fat), the stage version of *The King and I* was written as a vehicle for Gertrude Lawrence, who plays a widowed schoolteacher who brings a little Western sensibility to Imperial Siam. Lawrence died in 1952, so the 1956 screen version went to Deborah Kerr (sung by Marni Nixon), while Yul Brynner recreated his regal stage role for the big screen. Brynner would find the role of a lifetime as the King (he won a Tony for Featured Actor on stage and also won the Leading Actor Oscar!).

In considering these albums, special mention should be made

of Alfred Newman's contribution to the world of film musicals. As with *Carousel*, Newman conducted and collaborated on the incidental Rodgers music for *The King and I*. Since there are few dances in this movie, the dramatic underscore became more important. Newman handled this with deftness and professionalism, incorporating songs to highlight the action, as in his previously unreleased "Garden Rendezvous," which reprises "Hello, Young Lovers."

Though not as complete as the restored CD that appeared with the box-set laserdisc in 1996, this is a good representation of *The King and I*. The highlight of the previously unreleased material is "The Small House of Uncle Thomas," the great re-telling of *Uncle Tom's Cabin*...in Siamese terms. This 10-minute interlude, plopped into the middle of the action, was staged by the great Jerome Robbins, re-creating his stage movements. Although there are noticeable sound-quality changes throughout the song (it was culled from different audio sources), "praise to Buddha" for its first release!

—Cary Wong

from the asteroid field, the "Imperial March" and battle music that's often called "Here They Come!"

Some may find this entertaining; at the least it's superbly produced. Personally, I found it a mix of mildly amusing to mildly annoying snippets.

—S.A.K.

Music from Disney's California Adventure ★★

JERRY GOLDSMITH, VARIOUS
Disney 60044-7 • 13 tracks - 51:27

This second Disney theme park collection is similar to the first one and is also organized sectionally. The opening two numbers are from the "Up With People" school of musical production but feature solo vocalists. The disc concludes with a musical medley: "Eureka—A California Parade," based on the song "Come Away With Me." To say that this disc features the most eclectic mix of musical styles would be a gross understatement. And pure camp with a "bees" rendition of the theme from *Beauty and the Beast* should keep you laughing a bit. Incidentally, this and its companion piece are both arranged by Bruce Broughton. William Ross is also credited with an arrangement of the song "Just One Dream."

Of primary interest to film score fans will be the inclusion of Jerry Goldsmith's "Soarin' Over California" and Bruce Broughton's "Seasons of the Vine." Both works are conducted by their respective composers. Goldsmith's brief piece (4:43) finds him in an uplifting Americana mode. There are occasional electronic arpeggiations and some western-sounding passages (including a nod to a Mexican melody that sounds like a brief excerpt from *Viva, Zapata!*). I'm sure it alone is worth the price of the disc—at least for fans of Goldsmith's recent output. Perhaps someone can persuade Goldsmith to record this again. Broughton's medley (4:32) opens with Spanish-guitar flavored music. Similar to the style of Goldsmith's offering, it has enough melodic interest and is well-orchestrated. For the most part this is another



middle-of-the-road Americana piece.

Of the two Disney discs, this one is an easier recommendation for those interested in exploring this kind of music. Again, the more pop-flavored songs are not interesting at all and are similar to kinds of things most film score fans complain about when they find them on soundtrack albums.

—S.A.K.

Taboo/Gohatto ★★★ 1/2

RYUICHI SAKAMOTO
Milan International 35928
21 tracks - 64: 59

Taboo/Gohatto is the first theatrical film directed by Oshima Nagisa—the aging *enfant terrible* of Japanese cinema—in 14 years. The movie has an excellent cast, including Beat Takeshi, the Korean-Japanese director Sai Yoichi and Taguchi Tomoro (*Tetsuo*), and is beautifully filmed by Kurita Toyomichi, with location shots in ancient temples and streets of Kyoto. Its rather incoherent plot, set in late 19th-century Japan, involves a teenage recruit to the pro-shogunate terrorist band, Shinsengumi, whose unnerving beauty eventually drives other band members mad with lust and jealousy. This film will no doubt be tough on American viewers; it has many references to classical Japanese literature; on-again off-again voice-over narrations and title cards; and a head-scratching ending that has Beat Takeshi chopping a cherry blossom tree. Like all of Oshima's works made after the notorious *In the Realm of the Senses* (1976), *Taboo* is more of a self-addressed statement of artistic integrity than a motion picture.

One of the more successful elements of the film is Ryuichi Sakamoto's techno-ethnic score. Sakamoto previously collaborated with Oshima on *Merry Christmas*

Mr. Lawrence (1983), a breakthrough project for Sakamoto's film-composing and acting career. Compared to *Merry Christmas*, which was much influenced by Sakamoto's post-Orientalist, early-techno brand of pop music (exemplified in the output of Yellow Magic Orchestra), the score for *Taboo* is almost completely stripped of contemporary pop references. It's austere; not surprising given his current orientation as a composer (as heard, for instance, in his recent hit *BTTB*, "Back to the Basics").

Taboo's central theme bears resemblance to the catchy tune from *Merry Christmas* but is darker, more ethereal and more tragic. The theme is given full-fledged renditions in the main and end titles. Bracketing them is mostly ambient electronic music with ethnic flavor. Tracks such as "Affair" and "Murder" combine ominously echoing percussion, crashing piano and various distorted electronic samples in order to illustrate frantic fight scenes and dramatic confrontations. Most of the ethnic instruments used in the score sound completely non-Japanese. (Gamelans seem to be featured prominently in cues, including "Persuasion.")

Having seen the film in a theater, I was impressed with the way this slightly off-kilter music was able to endow potentially laughable or archly pretentious scenes with a quiet sense of dread and mystery. A good analogy would be what Howard Shore's metallic, almost dehumanizing score achieved for the star-studded film adaptation of *Crash*, which, with the wrong kind of music, might have degenerated into kitsch. *Taboo* is precisely the type of artsy film that would have been ruined by a well-meaning, melodically rich symphonic score. Sakamoto's score will be decidedly off-putting for some film music fans, but it is otherwise a significant contribution to the overall strength of the film.

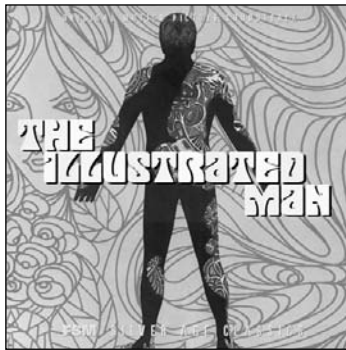
—Kyu Hyun Kim

FSM

NEW! The Illustrated Man

FSM returns to the rich Warner Bros. archives with a masterpiece by Jerry Goldsmith. The film stars Rod Steiger and Claire Bloom in an adaptation of several short stories by Ray Bradbury, affording Goldsmith the crowning achievement of his work in the anthology format (CBS *Radio Workshop*, *The Twilight Zone*), as well as one of his most memorable and original works in the SF and fantasy genres.

Goldsmith's score links the stories with a single, immediately accessible folk-like theme that is a springboard for some of the wildest avant garde writing of his career. The composer called his approach "lyrical serialism" and nowhere else has he been able to display his melodic gift hand-in-hand with his atonal, 20th century side. "The Veldt" features the first all-electronic cues of his career foreshadowing the city music from *Logan's Run*. "The Long Rain" includes fascinating tape-delay effects for the sequence's finale. And in "The Last Night of the World," Goldsmith expands his main theme into a beautiful, Renaissance-flavored development for alto recorder. Everything in the score culminates in the lengthy action climax, featuring devilish clarinet solos as if played by Mephistopheles himself. FSM's premiere release features the complete score in stereo and in correct sequence, including the electronic cues and, most importantly, the female vocalise for the main and end titles. This album is an absolute gem. **\$19.95**



The Bravados

A stark and realistic western starring Gregory Peck as a man seeking revenge on a band of outlaws, *The Bravados* features a powerful and handsome score co-written by two Hollywood greats: Alfred Newman and Hugo Friedhofer. In fact, the score to *The Bravados* was credited in the film to Lionel Newman, who did not write a note but supervised the score's recording in Germany during a Hollywood musicians strike in 1958 (Bernard Kaun conducted). The melodic and exciting score for *The Bravados* features both composers working at the top of their games. The main title theme, "The Hunter," is a driving, quintessential Alfred Newman march which takes melodic and rhythmic western staples to a whole new level. On the other side of the coin, Newman composed the film's love theme, as well as stirring string passages recalling his masterpiece, *The Robe*. Hugo Friedhofer composed the brooding theme for the titular characters. He adapted Newman's keys into the moral ambiguity of the story and his cues are appropriately haunting and dramatic. FSM's CD restoration includes the complete underscore in stereo (minus one cue); guitar and church source music; and a suite of selected cues repeated in mono. The liner notes by longtime film music scholar William H. Rosar delineate the contributions by each composer. The album is a feast and a fitting tribute to this important score and its two brilliant composers. **\$19.95**

Golden Age Greats



The Best of Everything

Alfred Newman's Fox farewell! *The Best of Everything* (1959) is an ensemble look at the working world from a woman's point of view, with a sprawling cast. Newman's score covers the film with a romantic mist of longing and nostalgia, featuring an optimistic title song (with lyrics by Sammy Cahn, performed by Johnny Mathis), and a melancholy, bittersweet melody often carried by piano. The two themes are scored in a variety of treatments, from fully symphonic to small-ensemble jazz. This CD restoration features the complete score remixed in stereo, a bonus section of the film's source cues, a rare instrumental demo of the theme, and even an example of the film's temporary music ("Street Scene"). **\$19.95**

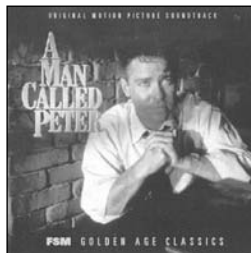


Between Heaven and Hell/Soldier of Fortune

Two gems by Hugo Friedhofer *Between Heaven and Hell* (1956) is a tough-minded story of an affluent young soldier who finds courage and his own humanity during WWII. This score is complete with excellent sound. *Soldier of Fortune* (1955) is a Hong Kong-based adventure with one of Friedhofer's most unforgettable melodies: a smoky, nostalgic love theme representing everything one would expect from a Hollywood hero. The surviving cues have been culled into the best possible representation of the score, with enough to showcase its haunting Asian textures and harmonies—and the great main theme. Both scores are in stereo. **\$19.95**

A Man Called Peter

Newman's soaring, spiritual epic! Alfred Newman provided the definitive musical representation for God and



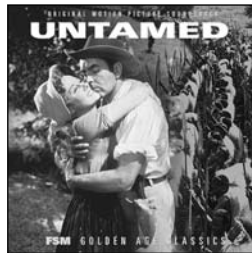
showed a peerless sensitivity to human spirituality. *A Man Called Peter* is the 1955 story of an inspiring Scottish minister who became Chaplain to the United States Senate; the score is charged with reverence and joy. This CD features the complete score and every last note of the film's source music, in chronological order. All of this is in stereo sound newly mixed from the original multitrack elements. **\$19.95**

The Egyptian

Jointly composed by Alfred Newman and Bernard Herrmann *The Egyptian* (1954) is an historical epic whose score collectors had long believed destroyed. But FSM has gone back to the 2" safety transfers to collect and remix every usable cue, saving over 70 minutes of the 100+-minute score. Most cues that have survived are in stellar six-track stereo sound, and many others are in more than acceptable three-track



stereo sound. Enjoy *The Egyptian* in its original stereo glory, in the most complete form possible—a cornerstone of any soundtrack collection. **\$19.95**



Untamed

Deepest, darkest adventure! This sprawling 1955 epic starring Susan Hayward and Tyrone Power features a thrilling main title—quintessential Franz Waxman Hollywood—with a soaring main theme erupting from the horn calls of an Irish fox hunt. From there Waxman scores a prairie caravan, Zulu attack, and rescue—through triumph, despair and back again—all the while developing the main theme and introducing an evocative love theme. The complete underscore—plus sources cues—are presented in chronological order, in high-quality stereo. **\$19.95**



How to Marry a Millionaire

Irresistible, indelible sophistication! Marilyn Monroe, Lauren Bacall and Betty Grable star as New York models in search of rich husbands. Alfred Newman conducted the Fox orchestra on-screen in a suite from his score to *Street Scene* to introduce CinemaScope, and we've remixed and remastered it for the best possible sound. Most of *Millionaire's* scoring fell to Cyril Mockridge, who wrote many of the most memorable renditions of Alfred Newman's themes. This CD contains the score in stereo, including source music and unused cues, featuring the peerless playing of the Fox orchestra under the Maestro. **\$19.95**

Beneath the 12-Mile Reef

Bernard Herrmann's sea spectacular! A gorgeous, atmospheric evocation of deep-sea adventure, with nine harps grounding the sublimely Herrmannesque soundscapes—from gentle currents to rippling waves to crashing terror. With its jaunty maritime melodies, heartfelt



string writing and crashing action music, this FSM CD features the complete chronological score, in stereo, as conducted by Herrmann for the film. The master tapes have sustained some deterioration and there is minor "wow" present; but we trust that aficionados will appreciate having the music in the best condition possible—in stereo! **\$19.95**



From the Terrace

Elmer Bernstein's grand soap opera! This drama of one man's struggle between society's expectations and his own conscience demanded a sensitive, emotional touch. Bernstein's score depicts these emotions with a soaring and passionate love theme whose complexity is enriched by a strained waltz for a misguided marriage. Varied and rich, the score marks a middle ground between the lush soap-operatics of the Golden Age and the modernistic style of the '60s. For the first time ever on CD—70+ minutes—in stereo. **\$19.95**



All About Eve/Leave Her to Heaven

Two Alfred Newman classics! FSM dives into the voluminous legacy of Alfred Newman with this doubleheader disc. *All About Eve* (1950) is the Academy Award-winning film's tribute to the theater world. You'll delight in Newman's sympathetic underscoring of the sharp-tongued women led by Anne Baxter and Bette Davis; *Leave Her to Heaven* (1945) is a brief but potent score to the noir tale of love and murderous obsession (starring Gene Tierney). They're terrific! **\$19.95**

Prince of Foxes

The "lost" Newman adventure score! This 1949 Tyrone Power/Orson Welles costume epic is arguably Newman's



TO ORDER: Call Toll Free 1-888-345-6335 • Overseas 1-310-253-9598 • Fax 1-310-253-9588 • Online www.filmsscoremonthly.com

* **Vol. 2, No. 2, Mar./Apr. '97** Alf Clausen: (*The Simpsons*); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Into the Dark Pool Pt. 2

* **Vol. 2, No. 3, May '97** Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

Vol. 2, No. 4, Jun. '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, Brian May obit, *The Fifth Element* reviewed.

* **Vol. 2, No. 5, Jul. '97** Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI awards; plus: *Crash*, *Lost World*.

Vol. 2, No. 6, Aug. '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (George of the Jungle); remembering



Tony Thomas; Summer movies, TV sweeps.

* **Vol. 2, No. 7, Sept. '97** Zimmer vs. FSM (interview: *Peacemaker*), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Laserphile; Bender: Film Music as Fine Art, Recordman.

* **Vol. 2, No. 8, Oct. '97** Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2, Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, Nov./Dec. '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn & The Mephisto Waltz*, Razor & Tie CDs; 1st issue of current format.

Volume Three, 1998

Expanded format! Issues 48 pp.

Vol. 3, No. 1, Jan. '98 Williams Buyer's Guide Pt. 1 (*Star Wars to Amistad*), Mychal Danna (*The Sweet Hereafter*), *Titanic*'s music supervisor, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

* **Vol. 3, No. 2, Feb. '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers to Black Sunday*), David Anram (*The Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, Mar./Apr. '98 *Titanic*/Horner essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage pics, Elfman Oscar noms.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Inside *Close Encounters* restoration, Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Downbeat (Ed



Shearmur), Fox Classics reviews.

Vol. 3, No. 5, Jun. '98 Mark Snow (*X-Files*), Classic *Godzilla* reviews/overview, Jay Chhattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, Jul. '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wilda*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, Aug. '98 *South Park* (Adam Berry, Bruce Howell), *Baseketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

* **Vol. 3, No. 8, Sept. '98** Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, Oct./Nov. '98 Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell, Simon Boswell, Citadel Records, Halloween laserphile.

Vol. 3, No. 10, Dec. '98 *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Cmral (*Ronin*); Holiday Review Round-up: 50+ new CDs; Downbeat: Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.

Volume Four, 1999

48 pp.each

* **Vol. 4, No. 1, Jan. '99** Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, books, Indian funk soundtracks.

Vol. 4, No. 2, Feb. '99 Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schiffrin score), David Shire (*Rear Window* remake), TWT sci-fi CDs, promo CDs, Philip Glass (*Koyaanisqatsi*).

Vol. 4, No. 3, Mar. '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos; Goldsmith Buyer's Guide Part 2: The '80s; Hammer soundtracks on CD, Recordman, Downbeat, *ST:TMP* CD review.

Vol. 4, No. 4, Apr./May '99 Franz

Waxman: Scoring *Prince Valiant* (photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s; DIVX soundtrack festival report; John Barry bios reviewed; Charles Gerhardt obit.

Vol. 4, No. 5, Jun. '99 *Star Wars: The Phantom Menace* scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futurama*, *Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.

Vol. 4, No. 6, Jul. '99 Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: 1984, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*, more.

Vol. 4, No. 7, Aug. '99 Warner Animation Scoring (Shirley Walker on *Batman/Superman*, Bruce Broughton on *Tiny*



Toons, more); *Phantom Menace* music; Michael Kamen (*The Iron Giant*); Stu Phillips (*Battlestar Galactica*); percussionist Emil Richards; ASCAP awards.

* **Vol. 4, No. 8, Sept./Oct. '99** Tribute to Stanley Kubrick: interview (Jocelyn Pook); analysis (*Eyes Wide Shut*), review (Kubrick compilation); Poledouris (*For Love of the Game*); Goldsmith Buyer's Guide: Late '60s; Jeff Bond's concert advice for Jerry.

Vol. 4, No. 9, Nov. '99 U.S. Postal



Service Composer Stamps; *Papillon* retrospective; King of German schwing, Peter Thomas; Downbeat (*Inspector Gadget*, *The Thomas Crown Affair*, more); BMI awards night.

Vol. 4, No. 10, Dec. '99 Scores of Scores 1999: our annual review roundup, including animation, Morricone, horror,



Golden and Silver Age Hollywood, concert work CDs and lots more; plus our reader poll.

Volume Five, 2000

48-64 pp.each

Vol. 5, No. 1, Jan. '00 Inside Rhino's reissue of *Superman: The Movie* score; film and cue sheet analysis; '50s *Superman* TV score; Howard Shore (*Dogma*); Downbeat: Goldenthal, Barber, Tyler, Debney and Robbins; pocket reviews debut, Laserphile.

Vol. 5, No. 2, Feb. '00 20th Anniversary Tribute to Jerry Fielding, conversation with Camille Fielding; Top picks for 1999; Oliver Stone's score-o-matic approach to *Any Given Sunday*; George Duning obit; Score Internationale: 1999 release stats.

Vol. 5, No. 3, Mar. '00 Build the ultimate *Phantom Menace* CD at home; Readers pick the best of 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, magazine reader survey, and more.

Vol. 5, No. 4, Apr./May '00 Bernard Herrmann: 10 Essential Scores of the '50s and CD checklist, *Journey to the Center of the Earth* retrospective; Richard Marvin (*U-571*); J.Z.K. on *Tora! Tora! Tora!*; Film music representation in Hollywood, pt.1.

Vol. 5, No. 5, Jun. '00 Our Tenth Anniversary Issue! Kendall remembers; An FSM Timeline; The *Film Score* Decade: composers, music and events that made it memorable; *Jaws* 25th Anniversary CD review; J.N. Howard (*Dinosaur*); more.

Vol. 5, No. 6, Jul. '00 Summer Movie Round-up; David Newman (*Bedazzled*, *The Klumps*); Film score agents, pt.3; Debut of Session Notes; They Might Be Giants (*Malcolm in the Middle*); double dose of Pocket Reviews; Score Internationale.

Vol. 5, No. 7, Aug. '00 Bruce Broughton interview; *Silverado* analyzed; Marc Shaiman gives hell from the heavens; Agent History's fiery conclusion; Laserphile (Autumn DVDs); Downbeat (William Stromberg); Danny Elfman and his mom at a scoring session.

Vol. 5, No. 8, Sept./Oct. '00 Randy Newman (*Meet the Parents*); *Things To Come* Soundtrack LP; *The Goonies* Retrospective; Downbeat (*Requiem for a Dream*); Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams", and more.

Vol. 5, No. 9, Nov./Dec. '00 Special 64 pg. double issue. 101 Great Film Scores on CD—FSM's big list; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Howard Shore (*The*

Cell); Alan Silvestri (*Cast Away*); *Back to the Future* retrospective; and the usual stuff, too.

Volume Six, 2001

48 pp.each

Vol. 6, No. 1, Jan. '01

The Best of the Worst: 2000 in review; *Our Town* music analysis; *Hollow Man* score on DVD; Cliff Martinez (*Traffic*); *Total Recall* redux; more.

Vol. 6, No. 2, Feb. '01

The Musical World of Irwin Allen; Copland on Film (cond. Jonathan Sheffer); *3000 Miles to Graceland* (George Clinton); Douglass Fake of Intrada interviewed; *How to Marry a Millionaire*, more.

Vol. 6, No. 3, Mar. '01

Bigger, Better Scores: How the RMA is helping to put more music on your



soundtracks; Don Ellis and a life in 13/8 Time; Master of Disaster Part II: Irwin Allen discography; Rolfe Kent (*Town & Country*); Italian Imports: You can't beat BEAT.

Vol. 6, No. 4, Apr./May '01

King of the World: The James Horner Buyer's Guide Part 1; Downbeat: *The Mummy Returns* and *Swordfish*; Yabba Dabba Crew—A Salute to Hoyt Curtin; Epics on DVD; Session Notes from *Atlantis The Lost Empire*.

Vol. 6, No. 5, June '01

Sergei Prokofiev Tribute: The Man, The Music, The Films; Friedhofer and Fox; Egon, Your Music: A *Ghostbusters* retrospective; Jeff Danna and Ryan Shore in Downbeat; John Bender reports on the *Chiller Convention*, and plenty of reviews.

Vol. 6, No. 6, July '01

A Whole Different Animal: Danny Elfman's new take on *Planet of the Apes*; Hans Across America: Zimmer on *Pearl Harbor* and his latest concert CD; James Horner Buyer's Guide Part 2; Elliot Goldenthal (*Final Fantasy*) Howard Shore (*The Score*), John Williams (*A.I.*) and more.

Index

How much stuff have we printed in *FSM*? We're not sure, but here's a handy index of all reviews and articles through the end of 2000, compiled by Dennis Schmidt. Cost: same as one back issue.



TO ORDER: Call Toll Free 1-888-345-6335 • Overseas 1-310-253-9598 • Fax 1-310-253-9588 • Online www.filmscoremonthly.com

Warner Home Video

has led the way for video restoration with box sets of their most famous films. Their soundtrack CDs have been available only within the larger video packages—until now. FSM has limited quantities of CDs to sell via direct mail only to our readers.



The Wild Bunch

Fully restored, limited availability!
The classic Jerry Fielding score, in brilliant stereo, to the ferocious 1969 Sam Peckinpah western. This 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion with the 1997 laserdisc of the film, with nearly twice as much music as the original LP.

\$19.95



Enter the Dragon

Lalo Schifrin's slugfest—expanded!
Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schifrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order.

\$19.95



The Exorcist

The seminal horror soundtrack!
William Friedkin's 1973 thriller of demonic possession is perhaps the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD includes all of the rejected music (14:14) which Lalo

Schifrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.) **\$19.95**

Music From Retrograde!



The Taking of Pelham 1-2-3

Ride this killer '70s groove!
Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself—experience the original for your self.

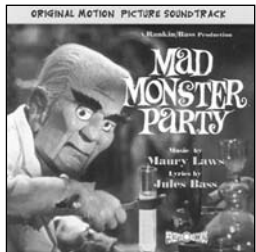
\$16.95



Deadfall

Catch John Barry '60s vibe!

First time on CD! Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. This CD features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased, alternate versions (vocal by Malcolm Roberts and instrumental)...not to mention vintage, dramatic Barry underscore. **\$16.95**



Mad Monster Party

30th anniversary collector's edition
From Rankin/Bass (TV's *Rudolph the Red-Nosed Reindeer*) comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by

Mad Magazine alumnus Jack Davis and Don Duga. A wacky, fun, blast from the past! **\$16.95**

Exclusive Video!

Basil Poledouris: His Life and Music

An intimate visit with the composer of *Conan the Barbarian*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle, from his methods of composing to his love of sailing. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and appearances by wife Bobbie and daughter Zoë. Discover the man behind the music, in a way you'll never see on TV, or experience in print.

NTSC (U.S. Format) **\$19.95**
PAL (European Format) **\$19.95**

Books for Composers



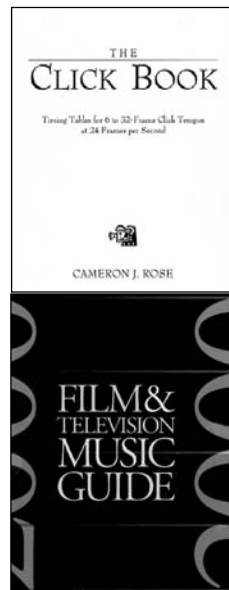
Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring

by David Bell
Respected TV composer Bell (*Star Trek: Voyager*) wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources. Silman-James Press, 112 pp., softcover. **\$12.95**

The Click Book

Comprehensive timing tables for synchronizing music to film
Composer Cameron Rose provides click-tempo tables for 6-0 through 32-0 frame click-tempos. Each timing table covers beat 1 to beat 999 at the given click-tempo. With large, easy-to-read

click-tempo values and equivalent metronomic values at the top of each page, there are timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters. Includes a listing and tutorial of standard timing-conversion formulas for 24 fps film speed, and a tutorial in SMPTE-to-absolute time conversion, plus frames-to-seconds conversion tables for U.S. and European film & video speeds. 430 pp. **\$149.95**

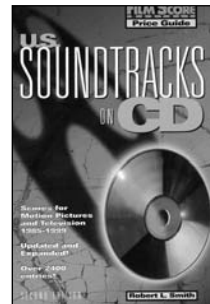


NEW Updated Edition!

2001 Film/TV Music Guide

From the Music Business Registry
Isn't your career worth it? An exhaustive directory of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses, contact numbers. **\$94.95**

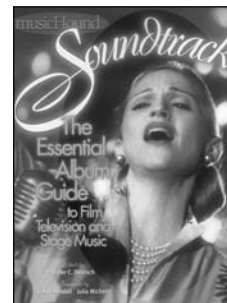
Books for Music Lovers



U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999

Price Guide by Robert L. Smith
The second edition of FSM's market-

standard price guide contains over 2,400 listings of album titles with composers, label numbers, special collectible information and estimated values. Listings are annotated to help collectors differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your rarities are worth, and how much you should expect to spend on your collection. Author Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs. Published by Vineyard Haven LLC, 154 pp., softcover. **\$17.95**



MusicHound Soundtracks: The Essential Album Guide to Film, Television and Stage Music

Edited by Didier C. Deutsch, Forewords by Lukas Kendall and Julia Michels
If you liked VideoHound's Soundtracks, you'll love this expanded second edition, with over 3,000 capsule reviews of soundtrack CDs—including compilations, shows and song collections. Many reviews are by FSM regulars Jeff Bond, Lukas Kendall, Andy Dursin, Daniel Schweiger and Paul MacLean. With helpful cross-indexes, lists of soundtrack-related websites, stores, record labels and publications—plus composer interview snippets culled from FSM—it's the ultimate guide to every soundtrack under the sun. Visible Ink Press, 872 pp., softcover. **\$24.95**



Music from the Movies

2nd Edition by Tony Thomas
The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition was released in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North,



greatest achievement at 20th Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil inherent in all tyrants. It's adventurous, spirited and darkly atmospheric, with a vintage Newman love theme. The score has been remixed to stereo, with several unused cues. **\$19.95**



Prince Valiant
Waxman's influential adventure!
A stirring adventure work in the tradition of *Star Wars* and *The Adventures of Robin Hood*. It features a dynamic set of themes and variations for the hero, princess, villain, mentor (sound familiar?) in a stirring symphonic setting. Our first Golden Age Classic includes the complete surviving score, newly remixed from the 20th Century-Fox archives in good stereophonic sound with bonus tracks. **\$19.95**

Glorious Goldsmith



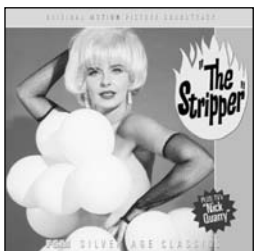
Morituri/Raid on Entebbe
An action/suspense doubleheader!
Morituri (1965) is a complex story of moral ambiguities, torn allegiances and twisted loyalties. Jerry Goldsmith wrote a gritty, dynamic score that moved his best TV adventure music to a feature film setting. *Morituri* is presented on this CD in complete form, including music cut from the film, remixed to stereo, allowing the composer's aggressive, ostinato-based action music to blast through the way it was meant to be heard.

Raid on Entebbe was a 1977 telefilm about a daring real-life hostage rescue carried out by Israeli commandos. David Shire, one of the most intelligent and sensitive composers to work in the 1970s (*The Conversation*, *The Taking of Pelham One-Two-Three*), provides a sparse score with a pulsating, aggressive

theme for the Israeli commandos. For this premiere release, Shire himself has assembled a four-movement suite of his score, presented in clean mono. **\$19.95**



Ace Eli and Rodger of the Skies/Room 222
Two heartwarming Goldsmith scores
Goldsmith's theme for *Room 222* (1969-1973) is one of his most memorable for TV and all of his material from the show appears in a five-track suite in clean mono. Related in melody and attitude is *Ace Eli and Rodger of the Skies* (1973), a helter-skelter tale of a father-and-son barnstorming team. Goldsmith wrote reams of homespun, melodic material, some of which is a close cousin to *Room 222*'s melody, while others capture the freedom of flying in the tradition of *The Blue Max*. This premiere release assembles the best listening presentation of the score in a combination of stereo and mono. Two previously unreleased rarities together again for the first time! **\$19.95**



The Stripper/Nick Quarry
An early score PLUS a rare demo!
Jerry Goldsmith's fruitful collaboration with director Franklin Schaffner began with *The Stripper* (1963), in which a failed showgirl returns to her home town and begins a romance with a young man. Rich with melody and jazz elements, the music retains Goldsmith's unique voice, all in stereo. The CD also includes *Nick Quarry*, an unaired 1968 demo film based on the detective film *Tony Rome*. Here are 11 minutes of music which have never been heard—or for that matter, heard of—in clean mono. **\$19.95**

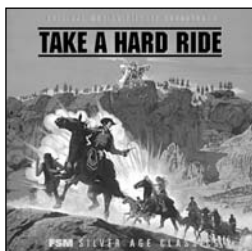
Tora! Tora! Tora!
Premiere of the smashing OST!
Unlike Goldsmith's personality-driven



Patton, *Tora! Tora! Tora!* concerns itself with broader themes of war. The result is a powerful work, full of majestic Asian writing and pulsating action cues that capture the sound of conflict. The score bristles with unique instrumentation and overlapping rhythms characteristic of Goldsmith's period at Fox in the '60s. The CD includes every note written for the film, plus military band and dance source music and two unused variations on the main theme, all in stereo. **\$19.95**



Patton/The Flight of the Phoenix
Classic Goldsmith plus a rare Frank DeVol together on one CD!
This score brilliantly defines General Patton, from the jaunty march to the trumpet triplets that conjure up the ghosts of an ancient, martial past. Unlike previous albums, this is the original film soundtrack. *The Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert. **\$19.95**



Take a Hard Ride
Finally, the complete '70s score!
A spaghetti western, buddy movie, blaxploitation epic and kung fu thriller—this one has it all, including one of Goldsmith's most enjoyable western scores. While emphasizing action, *Hard Ride* benefits from a rousing, full-blooded adventure theme, and consciously references Morricone-isms that recall *The Good, the Bad and the Ugly*. This is the uncut, fully-restored version of Jerry's penultimate western, presented just as he wrote it—and in stereo. **\$19.95**

100 Rifles
Double Barrelled Western Action!
Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. Call it "200 Rifles"—or just call it great! **\$19.95**



The Flim-Flam Man/A Girl Named Sooner
Two complete Americana outings!
Enjoy a pair of scores in the gentle vein that has always brought forth the composer's most tender and heartfelt writing. *The Flim-Flam Man* (1967) is the story of a veteran Southern con man and his escapades with a new protégé. Previously available only on a limited tribute CD, this release is complete, in stereo, with all of the instrumentation and "sweeteners" intact. *A Girl Named Sooner* (1975) is a telefilm cut from a similar cloth (presented in clean mono.) They're a heartwarming duo! **\$19.95**



Rio Conchos
The original hard-riding tracks!
Goldsmith came into his own as a creator of thrilling western scores with 1964's *Rio Conchos*, a tuneless work that is at times spare and folksy, at others savage and explosive. A prototype for the composer's aggressive action music, it also probes the film's psychology with constant melody. This is the first release of the original film recording of *Rio Conchos*, complete in mono with bonus tracks of a vocal version of the theme plus six tracks repeated in newly mixed stereo. **\$19.95**

Stagecoach/The Loner
FSM's Classics Debut!
Stagecoach is the 1966 remake of the



FSM marketplace

Welcome to
the FSM
Marketplace!

We're pleased to offer hard-to-find, unusual soundtrack-related products, including: Exclusive CDs; Books for music lovers; Books for composers; One-of-a-kind collectibles; and more! Order online, by phone or by mail: see contact info below.

Featuring interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Ron Jones, Dennis McCarthy, Jay Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of scores written for all four TV series; a guide to how certain shows were tracked and credited; *Trek* manuscript excerpts from the composers; and several cue sheets. Lone Eagle Publishing. 224 pages, softcover, illustrated. **\$17.95**

Back Issues of FSM



Volume One, 1993-96

24 pp. unless noted.

Asterisk () indicates photocopies.*

- * **#30/31, Mar. '93** 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.
- #32, Apr. '93** 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.
- * **#33, May '93** 12 pp. Book reviews, classical/film connection.
- * **#34, Jun. '93** 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, *Pinocchio*, Bruce Lee film scores.
- * **#35, Jul. '93** 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.
- * **#36/37, Nov. '93** 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.
- * **#38, Oct. '93** 16 pp. John Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.
- * **#39, Nov. '93** 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein*.
- * **#40, Dec. '93** 16 pp. Kraft & Redman

Give a gift!

We are happy to accept gift orders and ship them on your behalf, complete with your message and identification. Please write on the order form or a separate piece of paper the name and address of the gift recipient, and any note we should include. We're standing by!



Pt. 4; Re-recording *The Magnificent Seven*.

- * **#41/42/43, Mar. '94** 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.
- * **#44, Apr. '94** Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.
- * **#45, May '94** Randy Newman (Maverick), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: The Magnificent Seven and Schindler's List; Instant Liner Notes, book reviews.
- #46/47, Jul. '94** Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.
- * **#48, Aug. '94** Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.
- #49, Sept. '94** Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.



Hollywood Composers Stamp Sheet

by the United States Postal Service Imagine! Six Hollywood Composers on first-class stamps (33¢) in the Legends of American Music Series. We are selling sheets of 20 stamps as issued by the USPS; each sheet has three Steiners, Korngolds, Newmans & Tiomkins, and four Herrmanns & Waxmans. Postage is free with any other item, \$1.50 if ordered alone **\$9.95**

- #50, Oct. '94** Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.
- #51, Nov. '94** Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of Heimat, *Star Trek*: promos.
- #52, Dec. '94** Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovichs Anonymous.
- #53/54, Feb. '95** Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in



- Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.
- * **#55/56, Apr. '95** Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.
- * **#57, May '95** Goldsmith in concert, Bruce Broughton (*Young Sherlock Holmes*), Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.
- * **#58, Jun. '95** Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.
- * **#59/60, Aug. '95** 48 pp. Sex Sells Too (LP cover photos), Maurice Jarre interviewed, History of Soundtrack Collecting Pt. 2, Miklós Rózsa Remembered, film music in concert debate.
- #61, Sept. '95** Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture*, classical music for soundtrack fans.



- * **#62, Oct. '95** Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary review.
- * **#63, Nov. '95** James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, *Davy Crockett* LPs.
- * **#64, Dec. '95** Danny Elfman Pt. 2, Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.
- * **#65/66/67 Mar. '96**, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").
- #68, Apr. '96** David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.
- * **#69, May '96** Music in *Plan 9 from Outer Space*, Funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.
- #70, Jun. '96** Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, *TV's Biggest Hits* book review.
- #71, Jul. '96** David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer round-up.
- #72, Aug. '96** Ten Best Scores of '90s, Thomas Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.
- #73, Sept. '96** Recordman on War Film Soundtracks Pt. 1; Interview: David Schechter: *Monstrous Movie Music*; Ifukube CDs Pt. 2, Miles Goodman obituary.
- * **#74, Oct. '96** Action Scores in the '90s; *Cinemusic '96* report (Barry, Zhou Jiping); Vic Mizzy interviewed.
- * **#75, Nov. '96** Barry: *Cinemusic* Interview; Recordman on War Film Soundtracks Pt. 2, Bond's review column.
- * **#76, Dec. '96** Interviews: Randy Edelman, Barry Pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

Volume Two, 1997

First color covers! Issues 32-48 pp.

- * **Vol. 2, No. 1, Jan./Feb. '97** *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

Buy More Stuff and Get Free Gifts!

Film Score Monthly rewards its happy, loyal customers with a free gift for spending over \$50 on any one order, and TWO free gifts for spending over \$100. (Magazine subscriptions, shipping and tax are not applicable towards the \$50 or \$100—but everything else is, including backissues.)

If your order applies, please scribble your selection on the form or a separate sheet: yourself. The free gifts will, from time to time, include products we otherwise sell here at the site, and some products we don't—although they may be available from other sources. Here is the present line-up of available gifts:

Disturbing Behavior Mark Snow score to recent feature film about teens in sci-fi trouble. On Sonic Images label; not otherwise available at FSM. (Regular Retail Price: \$14.95)

Eve's Bayou Terence Blanchard score album to recent film.

On Sonic Images label; not otherwise available at FSM. (Retail Price: \$14.95)

Gone with the Wind 1959 Muir Matheson re-recording of Max Steiner's score. On Sonic Images label; not otherwise available at FSM. (Retail Price: \$14.95)

Poltergeist: The Legacy John Van Tongeren theme and scores from Showtime's '90s series based on *Poltergeist* franchise. On Sonic Images label; not otherwise available at FSM. (Retail Price: \$14.95)

The Outer Limits John Van Tongeren, Mark Mancina and J. Peter Robinson music to '90s Showtime series. On Sonic Images label; not otherwise available at FSM. (Regular Retail Price: \$14.95)

The Secret of NIMH 2 1998 Lee Holdridge score to animated film.

On Sonic Images label; not otherwise available at FSM. (Regular Retail Price: \$14.95)

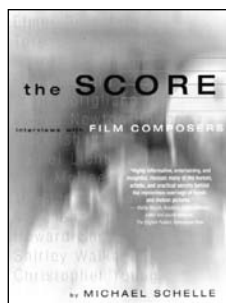
The Snow Files Compilation of TV-movie, film and TV cues by Mark Snow, including 31:28 suite from *The X-Files* (performed by John Beal). On Sonic Images label; not otherwise available at FSM. (Regular Retail Price: \$14.95)

Wilde Debbie Wiseman score to recent film on Oscar Wilde. On Sonic Images label; not otherwise available at FSM. (Retail Price: \$14.95)

U.S. Soundtracks on CD Price Guide: 2nd Edition FSM's market-standard price guide is back with a new-look second edition, featuring over 2,400 listings of album titles, with composers, label numbers, special collectible information and—most of all—estimated values. (Retail Price: \$17.95)

Check our website for new offers (offers subject to change without notice.)

Bernstein, Dunning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris. Silman-James Press, 330 pp., softcover. **\$19.95**



The Score: Interviews with Film Composers

by Michael Schelle

This 1999 book uses a question and answer format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the give and take pries deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover **\$19.95**

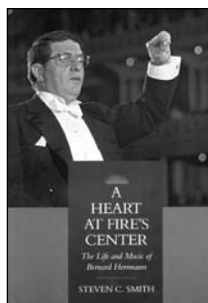


The Album Cover Art of Soundtracks

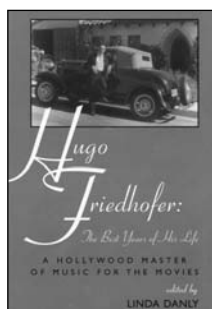
by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass
This 1997 coffee-table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers. Published by Edition Olms AG Zürich, 128 pp., full color, softcover. **\$24.95**

A Heart at Fire's Center: The Life and Music of Bernard Herrmann

by Steven C. Smith
The most influential film composer of all time, who scored such classics as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was also famous for his musical passion, bad temper and outbursts. This hard-to-find 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and



concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written. Published by University of California Press, 416 pp., hardcover. **\$39.95**



Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly • Intro by Tony Thomas

This gifted musician scored such Hollywood classics as *The Best Years of Our Lives*, *An Affair to Remember*, *One-Eyed Jacks*. His Golden Age contemporaries considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer (1901-1981) gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which forms the centerpiece of this book. Also included is a short biography by Danly, the eulogy from Friedhofer's memorial service by David Raksin, a complete filmography, photographs and more. The Scarecrow Press, 212 pp., hardcover. **\$39.95**

Dimitri Tiomkin: A Portrait

by Christopher Palmer

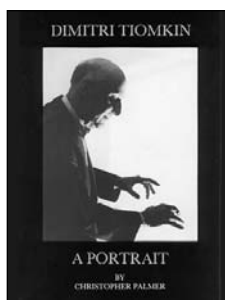
This 1984 book by the late Christopher

Join the Classics Charter Club

Hurry up, Don't Wait! Send us your name, address and credit card info (VISA, MasterCard, AmEx or Discover), and we will automatically send each CD upon release. You can return any disc for a full refund or credit within 30 days. Each CD costs \$19.95 plus shipping (\$3 U.S./Canada, or \$5 rest of world); no charges until shipping.

- | | |
|--------------------|---|
| Pre-order A | Send me everything! |
| Pre-order B | Send me each Silver Age CD for \$19.95. |
| Pre-order C | Send me each Golden Age CD for \$19.95. |

To order multiple copies of releases (up to six each), just write how many copies you want on the form between pages 40-41.



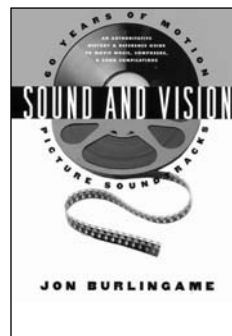
Palmer is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, an overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. **\$24.95**

Sound and Vision: 60 Years of Motion Picture Soundtracks

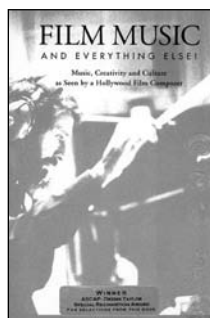
by Jon Burlingame

Foreword by Leonard Maltin

Journalist and historian Burlingame's *Sound and Vision* is his overview of movie music composers and history, encapsulating the most notable people and events in the author's clear and direct prose. Largely comprised of composer mini-bios with reviews of their



most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. Billboard Books, 244 pp., softcover. **\$18.95**



Film Music and Everything Else! Music, Creativity and Culture as Seen by a Hollywood Composer

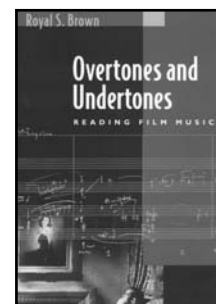
by Charles Bernstein
A collection of essays by Charles Bernstein, composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Most of the essays originally appeared in "The Score," the quarterly journal of the Society of Composers and Lyricists, a professional organization for film composers. Topics include: melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. **\$18.95**



Film Composers Guide: Year 2000 fifth edition

Compiled and edited by Vincent J. Francillon

This is the ultimate resource for finding out which composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail for \$55; FSM special offer: **\$39.95**



Overtones and Undertones: Reading Film Music

by Royal S. Brown
This 1994 book by longtime film music columnist Brown is the first serious theoretical study of music in film and explores the relationships between film, music and narrative, and chronicles the aesthetics of it through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. University of California Press, 396 pp., softcover. **\$24.95**

The Music of Star Trek: Profiles in Style

by Jeff Bond
This is the first-ever history of *Star Trek* soundtracks, from the original series to the present—by FSM's own Jeff Bond.



FSM: The Complete Collection

Get every issue of *Film Score Monthly* from 1990 to the present in one package.

The price for The Complete Collection (a \$350.00 value) is **\$99.95 plus shipping. NEW CRAZY OFFER!** U.S. readers get free shipping! Canadian readers: Add \$20 for postage. Rest of world: Add \$35 for surface mail or add \$60 for air mail. (Sorry, but that's what happens when you live so far away from *Film Score Monthly*.)

If you have specific shipping concerns or questions, email us at: Orders@filmscoremonthly.com, or call 1-888-345-6335 (overseas: 310-253-9598), fax 310-253-9588 or write: **FSM Complete Collection**, 8503 Washington Blvd., Culver City CA 90232.

If you already have some of the issues, we can create a customized set of the issues you need at a prorated price. Contact us today!

Remember the soundtrack collector's favorite word: **COMPLETE!**



TO ORDER: Call Toll Free 1-888-345-6335 • Overseas 1-310-253-9598 • Fax 1-310-253-9588 • Online www.filmscoremonthly.com

John Ford western. The previous Mainstream CD is a re-recording; this CD features the original soundtrack, as conducted by the composer. *The Loner* is Goldsmith's complete contribution to Rod Serling's 1965 western TV series (sounds like *Rio Conchos*): main and end titles and two episode scores.

\$19.95

Wonderful Williams



The Towering Inferno

It's the original barn burner!

The Towering Inferno (1974) was Irwin Allen's biggest success, and his last collaboration with John Williams.

Featuring one of Williams' best main titles, a bustling, heroic flight, the score encompasses distinct romantic themes and a variety of suspense, chaos and action music. FSM's CD doubles the running time of the original LP, shuffles the tracks into chronological order and restores numerous memorable sequences, plus the Oscar-winning song "We May Never Love Like This Again." Entirely in stereo, remixed from the source film stems.

\$19.95



A Guide for the Married Man

The complete original '60s romp!

The funniest of "Johnny" Williams' first comedies, directed by Gene Kelly and starring Walter Matthau. This spirited score catalogs his diverse styles: from goofy, faux-hip source music to bold orchestral scoring. Listeners will note foreshadowings of his later landmark works. Our CD release includes Williams' never-before-released score in stereo, restored and sequenced by Michael Matessino; the title song by The Turtles; and nearly 15 minutes of unused cues and alternate takes. It's way-out!

\$19.95

The Poseidon Adventure/The Paper Chase

Original unreleased '70s scores!

The Poseidon Adventure is the classic 1972 Irwin Allen disaster movie, with a stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes 6-min. Americana-styled main title to



Conrack (1974).

\$19.95

BEWARE: This limited edition pressing is 85% sold! Order yours today!

Cult Classics



Voyage to the Bottom of the Sea

The exciting feature film score!

Sci-fi film vets Paul Sawtell and Bert Shefter provided the perfect accompaniment to this Irwin Allen film, emphasizing danger, action, suspense and adventure. Sawtell later wrote for the *Voyage* TV series, but the feature score is its own entity; Russell Faith wrote the title song (performed by Frankie Avalon), and the composers elaborated on its melody for most of their score, with gorgeous underwater "travelogue" music. Enjoy a full stereo remix of a genre classic by two Hollywood workhorses.

\$19.95



The French Connection/French Connection II

Prime '70s Crime by Don Ellis

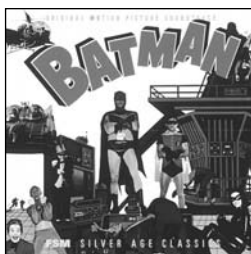
The French Connection launched the film career of composer Don Ellis, a cutting-edge jazz artist whose experimental work fits snugly alongside crime scores by Goldsmith, Schifrin and Fielding. This premiere release of the score pairs familiar segments from the movie with 20 minutes of deleted material, and includes Ellis' music for the 1975 sequel, *French Connection II*—with all new themes and added colors. 75 minutes, mostly in stereo, all in clear sound.

\$19.95

Batman

Nelson Riddle's Bat-Feature Film!

Authentic Bat-music by band leader and arranger Riddle, whose sound characterized the classic ABC-TV series. This exciting score features extended pas-



sages of familiar Bat-tunes, including a riveting title (with supervillain motifs), propulsive traveling music, piratical villain ditties, generous helpings of the Batman motif, and a deluxe presentation of his swinging, brassy fight music. Plus: a straight TV rendition of Neil Hefti's *Batman* theme, and extra source cues. Nearly 66 minutes of superheroic Bat-music in crystal clear monophonic Bat-sound.

\$19.95



Conquest of/Battle for the Planet of the Apes

Complete your Apes collection!

For *Conquest...* (1972), Tom Scott updated the Apes sound with a harsh, contemporary feel, writing a memorably rhythmic main title and brass licks for the climactic riots. Hear the complete score—including unused cues—in a combination of stereo and mono. Leonard Rosenman returned to score *Battle...* (1973), reprising his atonal sound with new themes. The score includes deranged acoustic and electronic effects, rousing action and moments of genuine warmth, all in in stereo. Plus, the CD includes Lalo Schifrin's main title to the short-lived TV show!

\$19.95



Beneath the Planet of the Apes

The mind-blowing sci-fi score!

Leonard Rosenman retained the neo-primitive sound of the Apes series while creating a score in his inimitable style—with layers of clanging, metallic effects, rambunctious chase music and a perverse, chaotic march for the ape army. Add some striking electronic effects, a bizarre choral mass and you have one of the most original sci-fi scores ever written. The disc features every note of the OST in stunning stereo sound, plus the complete original LP with its specially arranged music and dialogue—it's two albums in one.

\$19.95



The Omega Man

Ron Grainer's sci-fi fan favorite!

Charlton Heston is "the last man on Earth" battling a tribe of Luddite barbarians. Made memorable by Grainer's beautiful, pop-flavored music, the score mixes baroque, jazz, avant-garde and dramatic orchestral styles into a seamless whole. With a gorgeously elegiac main theme and distinctive melodies, *The Omega Man* earns its reputation as one of the most unforgettable genre scores of the '70s. The disc sports stunning stereo sound, unused score cues, specially arranged source music and an alternate end title.

\$19.95



Fantastic Voyage

The astonishing '60s head trip!

This is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (*Lord of the Rings*, *East of Eden*, *Star Trek IV*) is one of his most famous and has never before been available. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo.

\$19.95



The Return of Dracula 2CD set

includes I Bury the Living, The Cabinet of Caligari & Mark of the Vampire.

From Gerald Fried, famed composer of *Star Trek* and *The Man From U.N.C.L.E.* comes this historic set of four early horror scores: *The Return of Dracula* (1958) is based on the *Dies Irae*, *I Bury the Living* (1958) features creepy harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet.

\$29.95

(Shipping charges are same as for a single CD)

Wild Westerns



The Undefeated/Hombre

Two rare treasures on one CD!

The debut of two refreshingly inventive scores of the the 1960s: *The Undefeated* with John Wayne and Rock Hudson; and *Hombre* with Paul Newman. *The Undefeated* (1969) is a sprawling escapist western with a score by Hugo Montenegro, steeped in tradition yet with a pop gleam in its eye. In contrast, David Rose's *Hombre* (1967) is a short, sparse score both meaningful and melodic. This CD is chock-full of excitement and emotion—in stereo from the original multi tracks—and offers tribute to two distinguished but under-represented musicians.

\$19.95

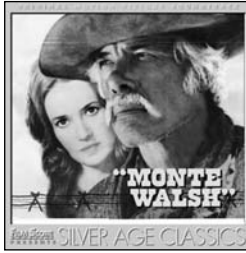


The Comancheros

Bernstein's first score for the Duke!

This 1961 film marked Bernstein's first of many western scores for John Wayne: a rousing, melodic Hollywood actioner with a dynamite main theme—sort of "The Magnificent Eight"—plus classic moments of quiet reflection and cascading Indian attacks. Remixed in its entirety in stereophonic sound from the 20th Century-Fox archives.

\$19.95



Monte Walsh

John Barry's original western score!

Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thunderous mustang-herding cue, and a dash of 007. Also included are outtakes, source music, and the 45-rpm single recording of "The Good Times Are Coming."

\$19.95



TO ORDER: Call Toll Free 1-888-345-6335 • Overseas 1-310-253-9598 • Fax 1-310-253-9588 • Online www.filmsscoremonthly.com

In 1981 Ringo Starr and his then-wife Barbara Bach (*The Spy Who Loved Me*) starred in a goofy but effective comedy entitled *Caveman* (Lalo Schiffrin), which exposed some of the zanier antics

of our pre-historic ancestors. This lovable film has an Italian precursor called *When Women Had Tails*, aka *Quando le Donne Avevano la Coda* (1970). Starring Senta Berger (*The Quiller Memorandum*) and Giuliano Gemma (lots of spaghetti westerns), the production, sans the FX dinosaurs that spruced up *Caveman*, tells the tale of a forgotten time when men and women (with tails) lived out their lives in separate tribes. Many years ago when I ordered the American knock-off of the out-of-print CAM LP from S.T.A.R., I was expecting a score along the lines of Mario Nascimbene's volcanic *One Million Years B.C.* At the time, as a collector, I was alone—no information-rich network of friends and contacts—and I could only guess what most foreign scores would sound like. The title *When Women Had Tails* smacked of some bizarre, sexually oriented science fiction premise, but Ennio Morricone's lively and joy-filled concoctions superseded my expectations.

The nucleus of the soundtrack is a complex overture called "Can Can Delle Filly." At over five and a half minutes, the piece allowed the composer more than enough room to steer the orchestra and chorus through many permutations of the romantic and lightly erotic motif he devised in honor of Miss Berger's characterization of Filly, the beautiful and betailed Paleolithic goddess who teaches early man the pleasures of passion. Despite a bubbly disposition, this captivating score is melodically dense and full-bodied, an Italian Silver Age classic.

CAM has logically paired Morricone's *When Women Had Tails* with Bruno Nicolai's score for the 1972 sequel, *When Women Lost Their Tails*, aka *Quando le Donne Persero la Coda* (CAM 495375-2, 17 tracks, 45:20). Having conducted Morricone's work for the first film, Nicolai was obviously informed as to what the spin-off would require. His score is merely a scaled-down version of

Musical Mellifluousness

Putting music to the discreet matter of maids with prehensile posterior appendages, or, tasteful tunes for tarts with tails.

by John Bender



Morricone's big-sound extravaganza. Foregoing a chorus and writing for a smaller orchestra, Nicolai delivered a sweet trio of friendly themes, the most memorable being "Miss Katorcia" (tracks 14 and 16).

Pane e Tulipani (CAM 498300-2, 16 tracks, 33:15) is a 1999 Italian production starring Bruno Ganz (*The Boys From Brazil*, *Wings of Desire*) that's finally hitting cinemas in the States. The story is a fanciful melodrama of a young woman, Rosalba, who is accidentally abandoned by her family while they are traveling on vacation. She ends up alone in Venice only to rediscover her musical inclinations. The score is by Giovanni Venosta, a young composer who, since the late '80s, has worked closely with the director of *Pane e Tulipani*, Silvio Soldini. In 1998 Venosta was commissioned to write an original score for Carl Dreyer's classic 1932 silent horror film *Vampyr*, much as Philip Glass did for James Whale's *Dracula* and Morricone for the 1912 version of *Richard III*. Venosta's efforts for this film are simple and intimate. He uses a palette of traditional instruments (mandolin, accordion) mixed with piano and a small orchestra to create a backdrop of delicate situational subventions. Track 11, *Wanted*, is a Mancini-esque frame for villainy that summons up visions of Jack Lemmon devilishly twirling his

mustache in *The Great Race*.

Il Cielo Cade (CAM 498274-2, 16 tracks, 43:02), an Italian production released this year, tells a tale of two orphaned girls who are taken in by a wealthy aunt and uncle, played by Isabella Rossellini (*Blue Velvet*) and Jerome Krabbe (*The Living Daylights*). Unfortunately for the children their story unfolds in Tuscany during the summer of 1943, and damaging effects of the Second World War will wreak havoc on the little girls and their new family. Luis Bacalov's sublime score registers the precious environment provided the girls by their refined relatives; besides featuring works by Chopin and Beethoven, the composer himself plays the piano on two pieces by Mozart. Other cues are reflective of

the girls' innocence and charm; of particular significance in this regard is track 2, "Divertiment Infantili," a sweet and sparkling transport for flute, harp, piano and children's choir. Later in the score a few choice cues carry a more somber air, but the only piece that overtly manifests the ugliness and violence of war is track 13, "La Villa Invasa." Overall *Il Cielo Cade* is a subtle work, built of an elegant glass menagerie of 12 short cues combined with appropriate classical extracts.

Good Guys, Bad Cops

While in Italy last year I made a point of engaging a few trusted resi-

**Another
taste
of the
riches
of European
and Asian
film scores,
with our
resident
connoisseur.**

dents in conversation on the prickly topic of the Mafia. I wanted to find the "Italian perspective." What I discovered was that any Italian acceptance of the Mob stemmed from an innate distrust of the government—any government. The Italians seem to realize that crime can only exist in a society that has not been fully locked down by the situation of a totalitarian police state. Many Italians view the Mafia as a self-governing body, an insular group of civilians (albeit corrupt) who are capable of living by their own rules. It is not

the sins of the Cosa Nostra which are admired, but rather its consistent independence of action against the tide of an ever-shifting face of official Italian leadership and militia. I can see their point. In fact, on the home front I have had cause for concern over such things as the seeming popularity of real-life "bad boy" cop shows. These depressing and disturbing programs have an oily fascistic stink about them. However, organized crime is every bit as ruthless as the most self-serving of "legitimate" regimes. Not that

POSTERITATI!

MOVIE POSTERS

Original Movie Posters, Lobby Cards and
Memorabilia from the Silent Era to the Present

THE movie poster web site

WWW.POSTERITATI.COM

241 Centre Street • New York, NY 10013
phone 212-226-2207 • fax 212-226-2102



long ago an heroic Italian judge was assassinated, a disgustingly obvious Mob hit. This martyred crime-fighter's name was Giovanni Falcone (Chazz Palminteri played Falcone in a 1999 production aired on HBO). Recently released is a Pino Donaggio score for a 1994 Italian film based on Falcone's struggle against the Mafia (Pacific Time PTE-8524-2, 22 tracks, 41:01). *Giovanni Falcone* is a good score. As with some Morricone works of the '70s (*The Human Factor*, *Milano Odia*) these 22 cues are a spiced brew combining traditional melodic and harmonic structures with harsher energies stemming from contemporary classical music, modern jazz and even Eastern European canticle. Donaggio successfully applies electronic effects (created by Paolo Steffan) to familiar orchestrations. Track 4, "Attempt," particularly in its use of strings, reminds me of an earlier time when Donaggio's name was linked to Alfred Hitchcock's. In the '70s, as the American film community began to first take notice of Donaggio, mention was made of the fact that his compositional voice seemed suitable for stylized thrillers. *Giovanni Falcone* is more restrained than Donaggio's wonderfully hyperbolic scores for such unbridled exercises as Brian DePalma's *Body Double* or *Dressed to Kill*, but it is just as entertaining.

Pacific Time, a newish label on the scene, has also released a three-score CD of Nicola Piovani's music (Pacific Time PTE 8523-2, 12 tracks, 26:13). This is a lovely gathering of tracks. All three scores, *Dear Diary*, *Palombella Rossa* and *La Messa E' finita*, are built of diaphanous, emotionally ambiguous themes, each carefully crafted and employing spare orchestrations. The only comparison that came to mind was Delerue's enchanting soundtrack for *King of Hearts*.

Third World Cop (various, Palm CD 2034-2, 13 tracks), a recent film about a Jamaican detective, comes with a score of mostly source material. Some original music was written by Sly and Robbie, two tracks of which are included on the CD. Even though I've never developed an appreciation of reggae, I found some of the most energetic cues infectious. Track 10 by Innocent Crew is a funky-up mambo that should inspire movement of the butt and hip areas. But, of course, the best stuff on the disc are the few snippets of actual score, an interlude, "Zen Concrete," and a piece called "Capone's Theme" that ever so slightly references Schiffrin's *Mission: Impossible*.

I felt fortunate to have been able to review almost all of the Cinephile Roy Budd scores released thus far. Like most collectors, and probably even like most Budd fans, I previously had limited access to Roy's music. Having Cinephile put so much of this man's art into my hands is like fairy-tale wish fulfillment! The two newest discs give us four more

ALBERTO VILAR

GLOBAL FELLOWS IN THE PERFORMING ARTS

at New York University

INITIAL OFFERINGS

Acting

Dance

The Vilar Global Fellowship brings together exceptionally talented students from around the world.

F.P.O.

Strip in supplied art

A \$40,000 a year stipend for two years of graduate education includes tuition, housing, and travel expenses.

Musical Composition

Musical Theatre Performance and Writing

Piano and Woodwind Performance

Writing

A \$40,000 a year stipend for two years of graduate education includes tuition, housing, and travel expenses.

For more information, visit www.nyu.edu/vilar/film

New York University is an affirmative action/equal opportunity institution.

wonderful Budd soundtracks. *Tomorrow Never Comes* (Cinephile Cin CD 020, 19 tracks, 50:06), *Something to Hide*, *Foxbat* and *The Internecine Project* (Cinephile Cin CD 019, 18 tracks, 48:23) are all examples of what Roy was born to create: hard-hitting orchestral scores infused with heavy doses of rock and jazz. *Tomorrow Never Comes*, a high-wire drama about a crazed man holding an ex-lover hostage, sports a dark score, but one with a lot more melodic flair than would typically be expected for such grim subject matter. There is a quite pleasant love theme, a vocal version by the legendary Matt Monro, and an abundance of seductively formed suspense and action cues (check out track 11, intense yet understated, and fitted with marvelously distinctive instrumental effects).

Foxbat (1977) follows the dangerous course run by a Chinese cook who accidentally eats a very valuable spool of microfilm. I know this sounds ridiculous, but the narrative was loosely based on an actual incident involving a Russian pilot who defected to Japan in a Foxbat Mig-25 fighter jet (I don't care what anyone says—I miss the Cold War!). *Foxbat* is a produc-

tion of Bang Bang Films of Hong Kong, obviously an attempt by a Chinese motion picture concern to cash in on the Western market by exploiting the tail end of the spy-film fad. Budd's exhilarating score pushes all the right buttons, falling smartly in line with



similar works, such as Goldsmith's *The Last Run* and Quincy Jones' *The Deadly Affair*, and Roy gives a perfectly understandable reference to Barry's amazingly original and stylistically generative *Ipcress File* with nicely integrated cymbalum riffs. There are very intense pedal-to-the-metal funk-ed-up jams blowin' hot off of this disc. In my opinion Budd here out-

does Schiffrin, that is if one dares to hold *Foxbat* up against *Enter the Dragon*. A final bit of trivia for all you fellow Bond fans: *Foxbat* costars the second best Felix Leiter (after Jack Lord), Rik Van Nutter. Van Nutter, who played the CIA agent in *Thunderball*, most closely fitted Fleming's description of Bond's American friend.

The Internecine Project was released in England in 1974 and stars James Coburn as a corrupt high-roller who creates an elaborate

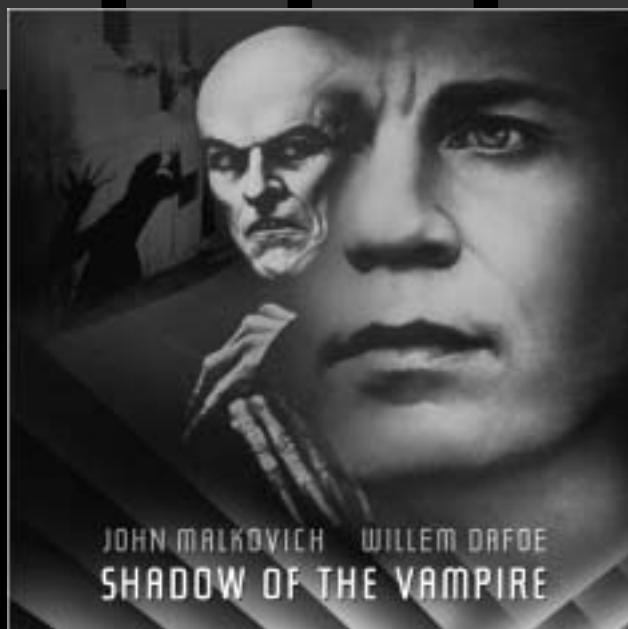
scheme that will lead to the deaths of four people who could threaten his political ambitions. *The Internecine Project* is most remembered for an awesome extended suspense cue fashioned around an icy smooth blues foundation; the piece is called *Mr. Easy* and it is classic Budd à la *Get Carter* (this piece is almost always brought up whenever Roy's name gets mentioned).

Something to Hide, aka *Shattered* (1972), seems to a limited degree to be a predecessor to the 1993 Michael Douglas flick *Falling Down* (James Newton Howard). The earlier British production concerns itself with a low-level bureaucrat who snaps violently under the numerous pressures of an ill-ordered life. The film inspired Budd to produce the *Concerto for Harry*. This is an event similar to Barry composing his *Concerto for Guitar and Orchestra* for *Deadfall* or Herrmann writing *Concerto Macabre* for *Hangover Square*. Unlike the efforts of Barry and Herrmann, Budd's piece is fully an embodiment of the Romantic tradition, not just in form but in content. As a diapason from a musician not normally associated with classicism, this work is satisfying, disciplined and quite lovely. Budd's piano playing is eloquent. Such a sin that Roy is no longer with us.

FSM

John Bender listens to the world from his home base in Pittsburgh, Pennsylvania.

The Obvious Choices.



PTE-8531-2



PTE-8532-2



PACIFIC TIME
Entertainment Company

© 2001 PACIFIC TIME ENTERTAINMENT COMPANY, INC. • 18 E. 16TH ST., STE. 507, NEW YORK, NY 10003
EMAIL: PACTIMECO@AOL.COM • WWW.PACTIMECO.COM • TEL: 212-741-2888 • FAX: 212-807-9501

ARK SOUNDTRACK SQUARE

SOUNDTRACK OF
JAPANESE RELEASES
INCLUDING
JAPANESE FILMS
FOREIGN FILMS
ANIMES & GAMES
AND
IMPORT RELEASES

E-Mail or write for
FREE CATALOG

E-Mail: service@arksquare.com

ARK SQUARE
 4-11-9-101, Nakamachi
 Machida-shi, Tokyo
 194-0021 JAPAN
 fax: +81-42-710-2909

Visit our website at:
www.arksquare.com

SCREEN ARCHIVES ENTERTAINMENT

Large selection of new
domestic and import
releases, older releases
and out-of-print CDs

Major credit cards
accepted.
Write for free cata-
log!
PO Box 500
Linden, VA 22642
ph: (540) 635-2575
fax: (540) 635-8554
e-mail:
NipperSAE@aol.com

QUINCY JONES (continued from page 25)

sarcastic blues pattern. The string bass follows with a repeated phrase, while the buzzing elaborates. The segment eventually ends as the full orchestra returns in tonal mode, and after ripples of sectional dissonance, the track's opening thematic fragment is played out in an aggressive, urgent 5/4 march, with each bar ending with a shotgun-like crash from the percussion. The opening shrill returns, and as it fades away, Asian percussion, hand-leg slapping and a single note from the string bass bring everything to an unresolved conclusion, with the slapping drifting off into blackness.

That's the "Main Titles" in a nutshell, and its construction is nothing less than brilliant, serving up the story in less than three minutes. The film version is broken up a little, pausing for an on-screen acoustic guitar solo of Robert Blake doing "Perry's Theme" in the bus, and the score resumes when he lights a match on his boot, revealing himself to an inquisitive little boy like a snarling demon.

Whereas "Perry's Theme" is a gentle lullaby—the kind an adoring mother sings to her cooing newborn—the "Clutter Family Theme" itself straddles a kind of overstated sweetness. "Perry's Theme" eventually mutates into a mini-nightmare during flashbacks, backed by a subtle, low-frequency rumble, but the Clutter theme deliberately remains pastoral, working as a perfect contrast to the rest of the score.

In Cold Blood is filled with a daring array of rhythmic ideas, many combined with diverse vocal effects. A highlight is "Hangin' Paper," which uses string bass, buzzing mouthpieces, and finger snapping that combines with an off-beat tapping to resemble a steady set of hard water droplets. Layered between the

more familiar instruments are some wild vocals: blubbing, shushing, skittering and hungry moaning that keeps dueling with an echoing electric guitar.

Most of Jones' score uses constantly changing dynamics, additive and subtractive instrumentation, and the album re-recording ultimately builds to a sordid conclusion, with strings, organ and thunderous percussion. In the film, when the two killers are ultimately executed, director Richard Brooks chose to end the saga with Robert Blake's final heart thumps, as his body bounces from the hangman's noose and the screen fades to black.

In Cold Blood received Academy Award nominations for Cinematography (Conrad Hall), Writing and Direction (Richard Brooks), and Original Score—the first for Quincy Jones, or, in fact, for an African American composer. Though he didn't win the Oscar, Jones had the pleasure of being nominated with contemporary colleagues and icons, including *Cool Hand Luke*'s Lalo Schiffrin, *Far From the Madding Crowd*'s Richard Rodney Bennett, and *Thoroughly Modern Millie*'s Elmer Bernstein (who won).

Ironically, Jones also received an Oscar nomination for Best Original Song. Titled "The Eyes of Love," the Mancini-esque work was written for *Banning*, another 1967 film, about a womanizing golf pro (effectively played by a callous Robert Wagner). The polar opposite of *In Cold Blood*, *Banning*'s song nomination nevertheless demonstrated Jones had the ability to tackle different styles—though as we'll see in Part 2 of this retrospective, his many filmic moods would be influenced by his return to recording studio jazz albums in 1968, and the successful fusion of pop, R&B and other emerging styles. **FSM**

Next Time: Quincy Jones in the '70s—and beyond.

JOHN DEBNEY

(continued from page 17)

Debney says that in his interaction with student composers, melody is the one ingredient that seems to get overlooked in the rush to showcase their orchestrating skills. "I've been talking to young composers about this at various seminars I've done, because you hear these demos, and you always hear bad John Williams, bad Jerry Goldsmith, bad Danny Elfman or whatever, and I really encourage these kids to just write a good melody with some string pads and nothing else," Debney says. "If you can write a really nice melodic material in whatever style, that's what people are going to respond to. It's not highly stressed enough at all. To me I think that's the big difference. You'll hear someone doing what Alan Silvestri does; to me Alan Silvestri does all these different wonderful things, but he also writes great melodies. Some of these demos are quite

good, but they all start sounding the same."

Debney is hopeful that after a long drought in which melodic writing seems to have been actively discouraged, filmmakers are beginning to see the advantage of a classic approach once again. "What I've been hearing more lately is that filmmakers want melody," he says. "When I go into meetings I see these directors and producers really respond to that. For a number of years we've had this anti-melody kick, but I would think a director would want people to say, 'Hey, that's the theme from X.' The pendulum is swinging a little back in the direction of melody, which I'm really glad about. Even in thrillers I think that's what separates really good horror/genre music; I still think you can get motifs or melodic things in there that will separate certain scores from others. Otherwise it's just noise and effects that we learn studying 20th-century music in college." —J.B. **FSM**

(continued from page 12)

complete CD score to the Canadian gothic *The Changeling* has been a "must-have" for my collection for quite some time. I eagerly await this release and your subsequent thoughts on it.

Senior Editor Jeff Bond's take on summer scoring seems all too true. To this listener/filmgoer, the best summer scores thus far have been *The Mummy Returns* and *Kiss of the Dragon*.

Your new feature, Random Play, made me ponder a current situation in my locale. I'm sure we've all passed those "99-cent" stores without spending the time to enter and look around. Don't hesitate to go in! Within the past few months I've found the TVT CD to *Lost in Space*, in addition to sealed cassettes of *The Sound and the Fury*, Steven Kennedy's fave *Ghost Story*, *Franz Waxman: Volume Two* (dig that oddly placed synth on *The Bride of Frankenstein* suite), *The Spirit of St. Louis*, *Anthony Adverse* and *Robocop*. While most will want CDs of these titles, the uninitiated can acquire new tapes of these scores from Varèse Sarabande for only 99 cents.

And speaking of *Robocop*, I just viewed *Prime Directives* on the Sci-Fi Channel. Like any good soap opera/miniseries, this production strongly focused on the bonds of loyalty confronted, and often severed, by a venal den of vipers. Jeff Bond's ★★ 1/2 assessment of the GNP CD score in Vol. 6, No. 3 is accurate about the synth-and-run trend of telescoring today. However, this miniseries is really a separate entity from the splattery Verhoeven/Polledouris take on *Delta City*. Composer Norman Orenstein, with limited resources, delivers a fine musical rendering of an older, repressed Alex Murphy. The style and orchestral reading of the themes of this score indicate that Orenstein will be a voice to reckon with; this stuff reminds me of Don Davis in his *The Beast/Universal Solider: The Return* mode.

Check out GDI's *She/The Vengeance of She*, by the late

James Bernard and Mario Nascimbe, respectively. Bernard's familiar "Ayesha" themes are presented in all their resplendent glory, and Nascimbe's unorthodox (at the time) hybrid of snazzy jazz and dirge-like accompaniments makes for a most listenable album.

Christopher Jenkins
Smithtown, New York

Ordering Your Source

It was the "Fox" sound that began my lifelong adoration of great film music, and words cannot convey the extent of my amazement and gratitude every month when your new "Golden Age" releases are announced.

That said, and using the exquisite *A Man Called Peter* as an example, while I applaud your inclusion of every bit of "source material" (Richard Todd singing, etc.), would it not be more effective if all the Newman music was tied together from start to finish, followed by the "source material"? What do your readers think?

Linda Danly's fine Hugo Friedhofer article (Vol. 6., No. 5) has an error in the "Hail Hugo" list—*Lydia Bailey* was composed in 1950, not 1958.

Dick Dinman
Scarborough, Maine

Lukas Kendall responds:

It's always a challenge to place source music in a soundtrack album. In the case of *A Man Called Peter*, we asked various experts, and the consensus was to place the source music in sequence, since much of it pertains to the story and even crossfades with Newman's scoring. In general, we agree that placing source music after the main program is the best solution.

And it looks like we both goofed about *Lydia Bailey*; the movie came out in 1952.

From the Director's Chair

A note for the record regarding "Jeff Bond's one cent" in Volume 6, Number 3:

I don't know whether any of James Horner's music has a "notable structural similarity" to the "Organ Symphony" used in the movie *Babe*, but I DO know the symphony in question was not written by Janacek. The Symphony No. 3, known as "the

Make us your startup page!
Point your browser to:
www.filmscoremonthly.com

Our website is updated five times a week with news, reviews, opinion, and the first word of new FSM Classic CDs.

Serving the Film Score community since 1997!



organ symphony" was written by Camille Saint-Saens.

It is doubly important to get Saint-Saens' credit right, not merely for the sake of accuracy, but also because S-S was arguably the first important composer to write a film score—for Georges Melies. In addition, his music from *Carnival of the Animals* was used—uncredited, natch—in Terence Malick's movie, *Days of Heaven*.

The poor guy deserves better. The theme from the organ symphony has long had words written for it as a popular song in Australia. When *Babe*'s filmmakers acquired the rights for their movie, they did not anticipate their runaway success and failed to secure worldwide rights to the music. In short, Saint-Saens' heirs had the *Babe* folks by the short and curlies had they wished.

In the event, they turned out to be menches and let the whole thing go.

Let's "hear" it for Saint Saens.

Nicholas Meyer
Los Angeles, California

Thanks for the correction, Nick—once again you demonstrate the discerning ear that's graced your films (*Star Trek II* and *VI*, among others). Our mix-up has been pointed out before (and Jeff Bond is not guilty, by the way...he tried to correct the error before it went to print) but thanks!

Classical Corrections

A couple of inaccurate references to classical music have crept up in recent reviews.

In Jeff Bond's review of *A.I.* on August 20, he says that "Williams also employs a quote from another Strauss waltz, this time *Der Rosenkavalier*..." an oblique reference to the use of the *Blue Danube Waltz* by Johann Strauss (junior) in Kubrick's *2001*. But it's the wrong Strauss—*Der*

Rosenkavalier is an opera by Richard Strauss, a very serious composer who was having a bit of fun for a change (he was emulating Mozart in sensibility if not in style). It's a bit like mistaking Aaron Copland for Gene Autry just because they both wrote cowboy music. Of course, you might say that Kubrick started it when he used music from BOTH Strausses in *2001*—*Also Sprach Zarathustra* is Richard's—but it's just a coincidence, for heaven's sake. (Note: a year ago I listened to the *Rosenkavalier Suite* extracted from the opera and was disappointed to find that Williams has dipped into this particular well many times over the years.)

From Nick Joy's review of *Bride of the Wind* (FSD, August 27th, and on page 35 of Vol. 6 No. 6): "I'm sure that the producers will argue the value of including every note of Mahler's 11-minute *Symphony No. 5*..." Though I can't find an exact length of a particular recording, Mahler's 5th takes at least an hour to play, and typically fills up a CD. Even at 11 minutes, the piece in the soundtrack is an excerpt.

Here's to keeping up the good name of film score criticism by getting all the notes right!

vramin@pcisys.net

We're sorry if the reference in the *A.I.* review came across as confusing, but Jeff Bond and everyone at *FSM* is indeed aware that Richard Strauss is a remarkably different person than Johann. And as a side note, *Der Rosenkavalier* is credited in the end titles of *A.I.*

We want to hear from you:

FSM Mail Bag

8503 Washington Blvd.

Culver City, CA 90232

or e-mail:

mailbag@filmscoremonthly.com

More Guilty Pleasures From the Remainder Bin

Great Expectations (1997)

PATRICK DOYLE • Atlantic 83063-2

It is too early to declare Doyle's score to this modern adaptation of *Great Expectations* his most ambitious and most original? Perhaps, but Doyle, who was diagnosed with leukemia during the creation of his score, might have thrown everything he had into this music—and what glorious music it is. What starts simply and elegantly (with the wonderful "Estella's Theme," played by guitarist John Williams) soon ventures into wildly varying styles. From his more traditional side, we get lovely understated music with vocal accompaniment from the world of pop (Tori Amos) and classical (Kiri Te Kanawa singing an aria with text adapted from Dickens). Then a modern feel takes over with drum machines and an EWI playing a secondary theme, dazzlingly presented in "The Price of Success." Doyle ends the proceedings with two finger-snapping jazz cues with solo sax by the great James Carter. A score that could have been a beautiful elegy is now seen (as Doyle is still very much alive) as a milestone in the continuing career of a great composer. —Cary Wong

Into Thin Air: Death on Everest (1997, TV)

LEE HOLDRIDGE • Citadel STC 77112

Into Thin Air: Death on Everest is an epic score written on a grand scale. A heart-wrenching main theme for strings and horns is contrasted with percussive material. The intensity of such tracks as "The Hillary Step," "Not for Humans" and "Decision Time" cannot be denied. Where this score truly excels, however, is the majesty of such cues as "The Summit" and "Scott at the Top." This is film music with a scope that few works even come close to these days. And audiophile producer Holdridge doesn't disappoint: This album features some of the best-recorded sound you could hope for. —Josh Gizelt

Christopher Columbus: The Discovery

(1994) CLIFF EIDELMAN • Varèse Sarabande VSD-5389

To love an underrated score is a badge of honor. To love an underrated score from a lousy movie, however, is eccentric. I will now try to convince every film music lover to give Cliff Eidelman's score to the awful *Christopher Columbus: The Discovery* a chance. A fine adventure score along the lines of Basil Poledouris' *Conan the Barbarian*, the album

starts with the heroic theme of "The Great Sea." Melodic and memorable, this theme is the emotional anchor for the rest of the score. From there, the lush orchestrations and supportive music carry the action from sea voyage adventures to land discovery—never letting on along the way that Tom Selleck as the King of Spain is just plain ridiculous. The score ends with the beautiful seven-minute epilogue, "A Hero's Welcome," which builds to a triumphant return of the heroic theme. At the current budget price (which is code for soon-to-be out-of-print), picking up this CD should be a no-brainer for any score eccentric...I mean enthusiast. —C.W.

Paperhouse (1989)

HANS ZIMMER • RCA Victor 60000-2-RC

Written when Zimmer was still apprenticed to Stanley Myers, this score remains an evocative work. Although performed entirely on a battery of synthesizers, most of the music has a symphonic quality. The film, an exploration of a young girl's gradual retreat into a fantasy world that becomes more and more terrifying, lends itself to a dynamic accompaniment. Opening the score with a dark 12-note motif, Zimmer builds up to a statement of a heroic theme, which is heard in fragments during the course of the score, only to be played out in its entirety at the finale of the film (and album). This is not a score for the faint-hearted, as many cues will be playing pretty melodies that are suddenly interrupted by horrifying musical statements. While never an easy album to find in the United States, it's a worthwhile one—even for those who aren't Zimmer fans. —J.G.

Star Trek VI: The Undiscovered Country

(1991) • CLIFF EIDELMAN • MCA MCAD 10512

Nineteen ninety-one was a banner year in film scoring with *Hook* and *The Prince of*

Tides leading the way. But a guilty pleasure was Cliff Eidelman's *Star Trek VI: The Undiscovered Country*. Not being much of a *Star Trek* fan, I was literally dragged to the theater to see the movie, but from the moment the music began I was hooked. I still enjoy the martial, Stravinsky-inspired "Overture" and the music for Rura Penthe. The "Battle for Peace" and the bombastic end credits suite make this my favorite non-Goldsmith *Trek* score. —Steven A. Kennedy

Sophie's Choice (1984)

MARVIN HAMLISCH

Southern Cross • SCCD 902

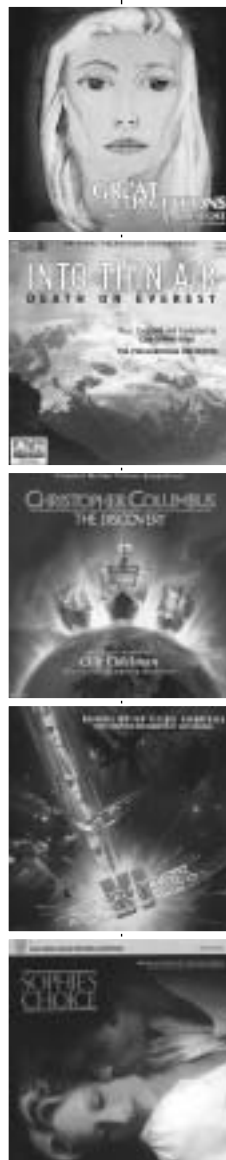
Marvin Hamlisch has had a distinguished career in both film (*The Way We Were*) and theater (*A Chorus Line*). And while it's easy to dismiss his music as sentimental and old-fashioned, his melodies are usually engaging, his love themes memorable and his talents undeniable—plus he's still the only composer to be Oscar-nominated for a James Bond movie). *Sophie's Choice*, a heartbreaking film about a Holocaust survivor (Meryl Streep), is a case where the absence of music is just as important as the music itself. Hamlisch wisely left the concentration camp scenes unscored (Hamlisch also exercised this restraint for his underrated score for *Ordinary People* a few years earlier). This is one of the reasons why the Brooklyn scenes are so vibrant *with* music, especially the heart-lifting "Rite on the Brooklyn Bridge," one of the most memorable musical moments put to film. Hamlisch's love theme is also the greatest of his career, and he never overplays or needlessly over-orchestrates its presentation. —C.W.

Risky Business (1983)

TANGERINE DREAM • Virgin CDV 2303

One of the best and most stylish teen-sex comedies of all times, *Risky Business* made a star of Tom Cruise and gave pre-adult boys one last hurrah before they headed off into the real world. Tangerine Dream provided an all-synthesizer score that's both subtle and memorable. As an import only, this CD was pricey and little seen, but it has started popping up recently at reasonable prices. Although the score takes up only half the album (and contains different versions from the original LP), the source music is just as enjoyable. To quote the movie: "It's what every white boy off the lake wants." —C.W.

FSM



The Bravados

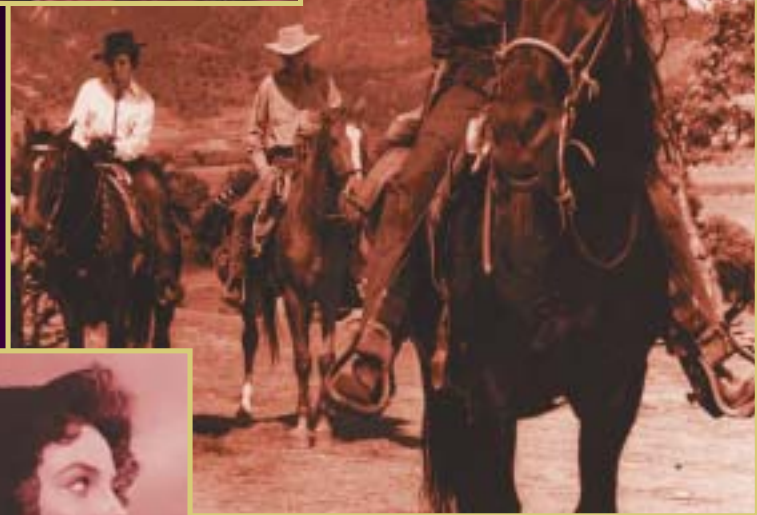
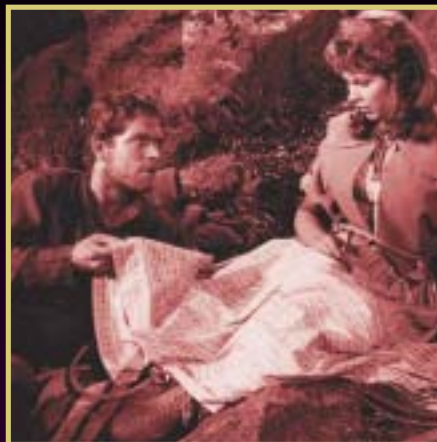
By Alfred Newman and Hugo Friedhofer

The Bravados is a stark and realistic western starring Gregory Peck as a man seeking revenge on a band of outlaws. The film features a powerful and handsome score co-written by two Hollywood greats: Alfred Newman and Hugo Friedhofer. The composers often contributed to each others' scores, just without the fanfare that followed the collaboration between Newman and Bernard Herrmann on *The Egyptian*. In fact, the score to *The Bravados* was credited in the film to Lionel Newman, who did not write a note but supervised the score's recording in Germany during a Hollywood musicians strike in 1958 (Bernard Kaun conducted).

The melodic and exciting score for *The Bravados* features both composers working at the top of their games. The main title theme, "The Hunter," is a driving, quintessential Alfred Newman march which takes melodic and rhythmic western staples to a whole new level. On the other side of the coin, Newman composed the film's love theme and solemn "A Mother's Prayer" material; the 6:17 "The Dead Miner and Emma/Josefa" is the highlight of his contribution, with stirring string passages recalling his masterpiece, *The Robe*.

The Bravados is a dark and violent adventure and Hugo Friedhofer composed the brooding theme for the titular characters. He adapted Newman's march into many cues, underscoring the exciting showdowns between Peck's character and the fleeing bandits. Friedhofer keys into the moral ambiguity of the story and his cues are appropriately haunting and dramatic.

FSM's CD restoration is divided into several parts: first is the complete underscore in stereo (minus one cue which was damaged); followed by the film's guitar and church source music; the aforementioned damaged stereo cue; and a suite of selected cues repeated in mono. The liner notes by longtime film music scholar William H. Rosar delineate the contributions by each composer and shed light on the recording process overseas. The album is a *Bravados* feast and a fitting tribute to this important score and its two brilliant composers.



Album Produced by Lukas Kendall

1. The Hunter (Main Title)	3:04
2. The Scaffold	1:28
3. Mistaken Identity	1:23
4. Jailbreak	1:06
5. The Real Mr. Simms/Who Is He?	4:27
6. The Posse Rides	1:41
7. Parral's Ambush	2:43
8. A Mother's Prayer	2:39
9. Douglas and Taylor/Posse Finds Taylor	3:25
10. The Dead Miner and Emma/Josefa	6:17
11. Over the Border	1:24
12. Douglas and Lujan	1:34
13. The Truth	1:04
14. A Mother's Prayer (Finale)	1:12
15. Josefa (End Title)	0:35
Total Time:	34:45

GUITAR SOURCE

16. Josefa	4:22
17. Carmela	1:39
Total Time:	6:10

CHURCH SOURCE

18. O Saluteris Hostia	0:53
19. Panis Angelicus	3:22
20. Salvatore Mundi	2:38
21. O Sanctissima, O Piissima	0:47
Total Time:	6:54

DAMAGED STEREO

22. The Posse Leaves	1:49
----------------------	------

MONO SUITE

23. The Hunter (Main Title)	3:04
24. The Scaffold	1:28
25. Mistaken Identity	1:23
26. The Posse Leaves	1:49
27. The Real Mr. Simms/Who Is He?	4:27
28. Parral's Ambush	2:43
29. Douglas and Taylor	2:56
30. The Truth	1:04
31. Josefa (End Title)	0:35
Total Time:	19:48
Total Disc Time:	69:34

Look for this month's
Silver Age offering

The
Illustrated
Man

by Jerry Goldsmith
on page 3

RECORDING MUSICIANS OF LOS ANGELES

NOTHING ELSE COMES CLOSE



*Discover what the top composers
already know...*

*The Recording Musicians of Los Angeles
are simply the best. Once you've
experienced the unequalled performance
quality, you'll never settle for second best...
because nothing else even comes close.*



817 Vine Street, Suite 209 • Hollywood, California 90038
(323) 462-4762 • Fax (323) 462-2406



817 Vine Street
Hollywood, California 90038
(323) 993-3173 • Fax (323) 461-5260